WINTER 2007
FREE

ARCHITECTURE DC

Best of 2007

Also Inside:
The Business of Good Design
Medical Laboratories in City and Country
Great Design for Public Spaces

**********ECRLOT**C063
S40 P5 2456
NANCY L. HADLEY, ASSOC. AIA
ARCHIVIST & RECORDS MANAGER
OR CURRENT RESIDENT
THE AMERICAN INSTITUTE OF ARCHITECTS
1735 NEW YORK AVE NW
WASHINGTON DC 20006-5209

Prsrt Std.
U.S. Postage
PAID
Southern MD
Permit No. 305

Window solutions

With some of the best minds and products in the window business, Opus Sash & Door has built a reputation for exceeding expectations. Experienced and talented staff members known for creative solutions and AAMA certified installation choose from a broad depth of product lines to suit your residential or commercial applications.

See what we mean. 703-263-2656.

www.opus.us

Weather Shield • Jeld-Wen • INLINE

OPUS
SASH & DOOR
SUPERIOR WINDOWS
EXCEPTIONAL SERVICE

TIME

Linear Grace — by Lucci Orlandini Design

"Contrasting symmetry and stylized detail bring uncommon elegance to the kitchen environment

Art-filled interior of historic Georgetown home

ARCHITECTUREDC
Vol. 9, No. 4
A publication of the Washington Chapter of the American Institute of Architects
1777 Church Street, NW
Washington, DC 20036
202.667.1798
202.667.4327 (fax)
www.aiadc.com

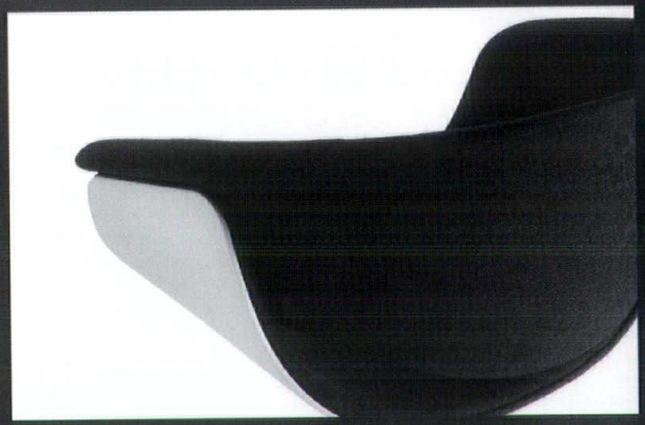
Mary Fitch, AICP / Publisher
Denise Liebowitz / Editor
James B. Hicks III / Art Director
Susan Steeley Welter / Advertising

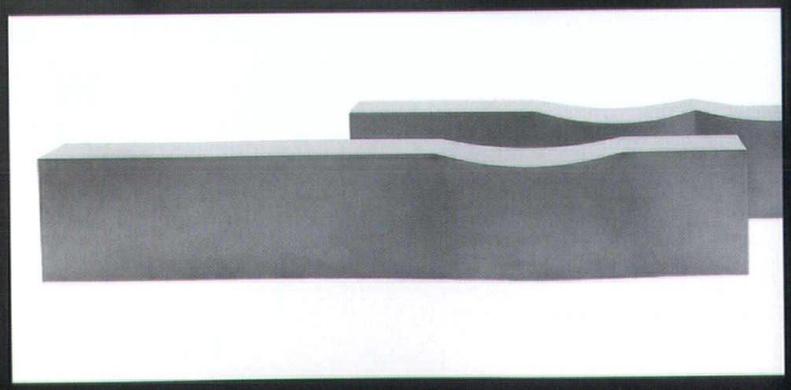
AIA/DC 2007 Officers
Todd Ray, AIA, LEED®AP / President
Barbara G. Laurie, AIA / Vice President
Chris French, AIA, LEED®AP / Treasurer
Ellyn Lester, Assoc. AIA / Secretary
Beth Buffington, AIA, LEED®AP / Past President

AIA/DC Staff
Mary Fitch, AICP / Executive Director
Sadie Duncan / Office Manager
Melody Harrison / Membership
Beth Judy / Foundation Programs
Mark Lavine / Webmaster

Subscription Information
Subscription to ARCHITECTUREDC is free to the public. Subscribe online at www.aiadc.com

AdlON





CONTRACT

www.adlondesign.com contract@adlondesign.com

Cady's Alley Georgetown 1028 33rd Street NW Washington D.C. 20007 T: 202.337.0810

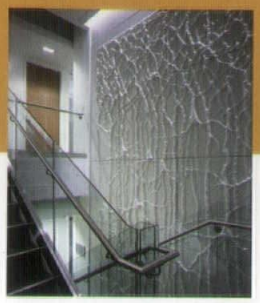
B&B ITALIA MARALTO COLLECTION interlübke LIVING DIVANI COR

Contents

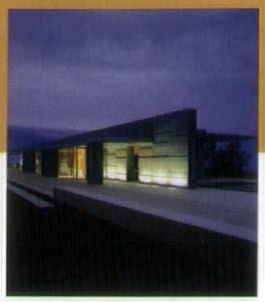
Best of 2007

Winter 2007

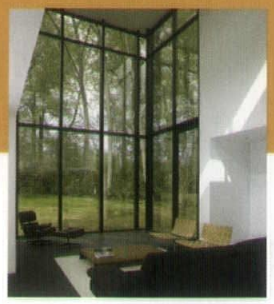
12



14



32



46

WELCOME

5 Kudos to Great Design

DETAILSDC

7 M2L • ELMAR Cucine • designcult
by Mary Fitch

■ BEST OF 2007
AIA | DC AWARD WINNERS

10 The Business of Good Design
by Ronald O'Rourke

16 Medical Laboratories
by G. Martin Moeller, Jr.

22 (Mostly) Intact Outside...
Extraordinary Inside
by Denise Liebowitz

26 Modest Additions
by Denise Liebowitz

32 Great Designs for Us All
by Ronald O'Rourke

38 Competition and Jurors

■ 2007 WASHINGTON
CHAPTER AWARDS

40 More Award-Winning Architecture
by Denise Liebowitz

■ BEST OF 2007
AIA | DC DISTINGUISHED SERVICE
AWARD WINNERS

48 The People Who Make Washington
a Better Place
by Mary Fitch

FSC Mixed Sources
Product group from well-managed forests, controlled sources and recycled wood or fiber
www.fsc.org Cert no. SW-COC-002404
© 1996 Forest Stewardship Council

ON THE COVER: 1875 Pennsylvania Avenue, NW Lobby
Designed by Shalom Baranes Associates, PC with award-winning tenant spaces designed by Lehman Smith McLeish (see page 40)
Photograph by Jon Miller / Hedrich Blessing Photography
Cover design by Ronald O'Rourke

MIX & MATCH YOUR WAY TO A LUXURY KITCHEN

You design dream kitchens to make your customer's life easier.
We have created world-class showrooms to make your life easier.

That's the beauty of Fretz. Here, our design professionals will take you and your customers on a most tasteful tour of live displays featuring the finest brand names in the industry. Sample for yourself why top designers, retailers and builders have made Fretz one of the leading wholesale appliance distributors in the nation since 1932. When it comes to confidence, style and taste, nobody has fresher ideas than Fretz.

The Fretz Corporation is your exclusive regional distributor and local concierge to Sub-Zero and Wolf.

TFC

THE FRETZ CORPORATION

9204 Berger Road, Suite H • Columbia, Maryland 21046
2001 Woodhaven Road • Philadelphia, PA 19116
Call or visit www.fretz.com for a showroom consultation, product and authorized dealer information.

KUDOS TO GREAT DESIGN

David Hamilton

Anyone still thinking that sustainable design is an arcane topic of little interest to the general public would have had their minds changed by the huge number of people attending this year's **Solar Decathlon** competition, which was held on the National Mall in October. Sponsored by the U.S. Department of Energy, the Decathlon challenges college teams of young architects and engineers from the United States and foreign countries to "design, finance, construct, and operate the most energy-efficient, solar-powered homes imaginable." The architectural and engineering solutions on display were impressive, but so, too, were the long lines of people waiting patiently to get into each of the 20 innovative homes. Those lines were a powerful demonstration of just how much sustainable design has gone mainstream. Congratulations to the team from Darmstadt, Germany, which won the meticulously scored competition, and also to the team from the University of Maryland, which took second place. The University of Maryland's entry will now become the Chapter House for our sister AIA chapter to the north—Potomac Valley, AIA—whose offices are located on the university campus. I am proud to note that the National AIA organization is a sponsor of the Solar Decathlon, which is serving to generate important innovations in sustainable design and introduce them to an increasingly interested public.

Welcome!

This issue covers the winners of AIA | DC's own annual architecture competition, which is judged in five categories: architecture, interiors, historic resources, sustainable design, and effectiveness in acting as a catalyst for further development. We are thrilled to have **Denise Liebowitz** back as editor for this issue and even more grateful that she and **G. Martin Moeller, Assoc. AIA,** will be sharing editorial duties for the magazine next year. **Ron O'Rourke** leads off this issue with a discussion of corporate branding, a particular theme among our Interiors jury this year. He also covers award-winning public spaces. Martin Moeller writes about some significant laboratory buildings. Denise covers the appeal of the modest house, writes about some extraordinary interiors, and describes the balance of the awarded projects. This issue concludes with coverage of four individuals who were selected this year to receive special awards recognizing work that benefits the Washington community – **Mary Oehrlein, FAIA; Sabine and Richard Yanul;** and **Todd Ray, AIA.**

The DC office of the architectural firm **SmithGroup** is this year's winner of the Washington Architectural Foundation's **Firm of the Year Award,** which is given in honor of the firm's service to the community. SmithGroup architects have been volunteer teachers in the Foundation's Architecture in the Schools (AIS) program in seven DC schools over the past five years. The AIS program pairs volunteers and K-12 public school teachers for a nine-week curriculum-enrichment program. SmithGroup has also participated for the past eight years in CANstruction, a competition held as part of AIA | DC's annual Architecture Week in which architects build fanciful structures out of canned goods. SmithGroup's creative structures account for much of the 250,000 pounds of food that CANstruction has donated to the Capital Area Food Bank. One of SmithGroup's recent projects—the stunning Normandy American Cemetery Visitor Center—is featured in this issue on page 32.

I want to give a big thank you to all who contributed to making our awards program a success. These include our wonderful jurors, who gave up billable hours to travel to DC and spend a few days with us reviewing more than 200 submissions, as well as the architects who submitted those projects. While only some entries are selected for awards, all of them contribute to the high caliber of the architectural work being done in our area. We also want to acknowledge the clients for these projects, who believe in the value of good design. As the people who were in line at the Solar Decathlon can tell you, good design really does make a difference.

Mary Fitch, AICP
Publisher

ERRATA

In the previous issue's article on the Luce and Lunder Centers ("Through a Glass More Clearly"), the quotes on page 33, third paragraph, and page 34, third and fourth paragraphs, that are attributed to Lindsay Borst, an assistant at the Luce Center, should have been attributed to Bridget Callahan, also an assistant at the Luce Center. We regret the error.

ARMANDO TESTA

July 2006, 11th Arrondissement, Paris.
Jean Nouvel at his studio.

Kennedee sofa, Jean-Marie Massaud 2006. Poltrona Frau Collection.

Poltrona Frau
Fondata nel 1912

Poltrona Frau Washington

1010 Wisconsin Avenue Suite 220 Washington DC ph. 202 333 1166 info@frauwashington.com

DetailsDC

M2L • ELMAR Cucine • Design-*Cult*

by Mary Fitch

Courtesy M2L

When we first started this "new product" column in 2004, only a few DC-area stores were showing modern, high-design furniture that appealed to architects and their clients. One of the oldest of those firms—**M2L**—has recently become one of the newest additions to the Cady's Alley design district in Georgetown. M2L, whose gorgeous, award-winning store by **Robert M. Gurney, FAIA,** is profiled on page 10, has provided DC-area clients with beautiful modern furniture for the past 12 years. Featured here is the Haller system from USM Modular furniture. Built from essentially three components—balls, connecting tubes, and panels—the Haller system can be configured in nearly any size, from a small unit such a pedestal table to a large storage-wall unit. USM Haller products have become modern-design classics, and were added to the Museum of Modern Art's (MoMA) Architecture and Design collection in 2001. Skip the trip to New York (and the $20 museum fee) and go visit M2L at 3334 Cady's Alley, or online at www.m2lcollection.com. The components shown here retail for $1,500 to $5,300, depending on the configuration.

Courtesy ELMAR Cucine

Courtesy ELMAR Cucine

Award-winning contractor **DMI Development Group** (see Q Place Residence, page 25) is expanding its services to become the Washington-area distributor for the Italian kitchen maker **ELMAR Cucine.** ELMAR's line includes beautifully designed cabinets that morph into the perfect combination for any event. Cutting boards can be pulled out to provide more work space, tables can be pulled out for eating informal meals, and moving screens can hide the kitchen after a long day of cooking. All cabinets are hand-assembled and come in a variety of styles and finishes from the traditional to the ultramodern. An average 10-foot by 14-foot kitchen ranges from $15,000 to $20,000. Shown here are a pull-out table ($2,900) and an electric wall panel that acts as an appliance garage ($1,900). No need to move that heavy mixer, when it has such an efficient and elegant staging area. Contact DMI via its website, **www. dmidevelopmentgroup.com,** or call **301-589-0425.** Look for DMI's new ELMAR showroom to open in Silver Spring in January 2008.

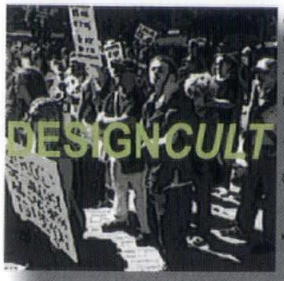


Image Courtesy Design-Cult

If *ARCHITECTURE**DC*** isn't enough to sate your appetite for news and information about local architecture and design, log on to the new design blog called **Design-*Cult*.** Created and updated by two AIA | DC members—**Brian Forehand, Assoc. AIA,** and **Bill Smith, Assoc. AIA**—this blog discusses what's new and hip in our local design world. For anyone interested in local (and mostly modern) architecture, this clever, colorful, and well-written site is a bookmarking must. Have a look at **www.design-cult.com.**

OUR REPUTATION IS

HUGE

OUR PROJECTS, HOWEVER, DON'T HAVE TO BE.

HORIZON
BUILDERS

Whether constructing a grand, expansive residence or a unique and refined project of smaller scale, Horizon Builders' standard for quality is unmatched. Our extreme craftsmanship and exceptional service have given us the reputation as the premiere builder in the metro Washington DC area. So, no matter what the size of your vision, no matter what your clients' budget, we know you deserve to work with a builder who's as committed to your design as you are. To review our project portfolio, contact Joe Bohm at Horizon Builders.

25 YEARS

800. 726. 4876 • 301. 261. 6706
www.horizonbuildersinc.net

Extreme Craftsmanship.
Exceptional Service.

I wanted passion.

I found it at Ferguson.

You can relate. As an architect, your passion is one of the reasons your clients trust you to beautify their homes. At Ferguson, we showcase the world's finest bath and kitchen products – things so beautiful, it's easy to be passionate about them. That means outstanding customer service. And unrivaled product knowledge. Between our passion and yours, we make a great team.

Our Showroom is Your Showroom℠

FERGUSON®
Bath, Kitchen & Lighting Gallery

Jacuzzi.

ALEXANDRIA:	6295 EDSALL RD., STE. 20	(703) 823-7155	ROCKVILLE:	800-A E. GUDE DR.	(301) 424-1393
ANNAPOLIS:	302 HARRY S TRUMAN PKWY.	(410) 573-6612	SPRINGFIELD:	5515 BACKLICK RD.	(703) 642-2626
CHANTILLY:	13890 LOWE ST.	(703) 375-5858	WHITE PLAINS:	10720 DEMARR RD.	(301) 932-5400
FREDERICK:	300-A SCHOLL'S LN.	(301) 694-0400	WINCHESTER:	321 FRONT ROYAL PIKE	(540) 667-5775

© 2008 Ferguson

PLUMBING

APPLIANCES

PASSIONATE PEOPLE

LIGHTING

FIREPLACES

WWW.FERGUSON.COM/DESIGNER

Proud Members of the American Society of Interior Designers.

The Business of Good Design

Architecture That Strengthens Corporate Branding

By Ronald O'Rourke

Good design is good business – just ask firms like Apple or Target, which have employed good store and product design and a reputation for design consciousness to help differentiate themselves from their competitors, boost sales, and in some cases even achieve market dominance. For many successful businesses, good architecture isn't a luxury, but a necessity – and a key source of advantage in a crowded marketplace. As jurors noted in commenting on the commercial-design projects that they selected for awards, good architecture can reinforce a firm's corporate branding, which can be critical to success for businesses both large and small.

Of the six commercial-design projects covered in this article, four were designed by the DC architectural firm of **Envision Design.** Three of Envision's winning projects were awarded Presidential Citations for Sustainable Design, showing that environmentally responsible architecture can work hand in hand with smart business strategies. But before we get to Envision's grand slam of award winners, let's talk about the two other award-winning commercial projects that showcase the power of good architecture to promote corporate branding.

2007 Award for Excellence in Interior Architecture

M2L Showroom
Washington, DC

Robert M. Gurney, FAIA

Contractor: Winmar Construction

Maxwell MacKenzie

M2L, a firm that sells modern European furniture, furnishings, and kitchens, turned to the Alexandria-based architectural firm of **Robert M. Gurney, FAIA,** to design its new showroom in the Cady's Alley design district in Georgetown. To help the showroom stand out from nearby stores and to showcase the firm's collection of cleanly designed modern pieces in a flattering setting, Gurney set aside what he describes as the "raw, industrial aesthetic" found in other Cady's Alley stores – an aesthetic, he says, characterized by "spaces that tend to be dark, with walls of stone or brick and heavy timber or exposed steel ceilings." Instead, he designed "a spare, minimal, crisply detailed white space" for M2L in which "planar walls organize the

new interior and provide intimate spaces juxtaposed to large, light-filled space."

The showroom's design includes a long ramp that descends from the entry area down to the main level, fulfilling accessibility requirements while providing an overview of the collection. The space is further organized by variations in ceiling height and animated by light fixtures suspended from linear ceiling slots. The design's reductive palette of materials includes white terrazzo flooring, white oak flooring and stair treads, and wall panels made from aluminum and dark wenge wood. Black-painted steel window frames tie the design back into its original industrial shell and the surrounding canal and warehouse buildings.

In selecting the project for an award, the jury noted how the space's simple articulation of volumes and forms showcases M2L's modern furniture in a setting that is more like an art gallery than a retail store.

2007 Award for Merit in Interior Architecture

Winestore
Charlotte, NC

Core architecture + design
Contractor: McAllister Group

Winestore, a 1,500-square-foot retail store in Charlotte, NC, was designed by the DC architectural firm **CORE architecture + design** as a prototype retail outlet that redefines the traditional wine-buying experience. The store's design, CORE says, "was carefully coordinated with the [firm's] branding and identity package to create a concept that embodied a fresh, clean, and accessible approach to learning about, locating, and celebrating with the perfect bottle."

To achieve this goal, CORE says, the design uses "bold colors, vibrant graphics, and a flow [through the store] that encourages inspection and enjoyment with the added benefit of wine education and humor." Bottles are stored behind translucent panels that highlight the selections and allow for easy retrieval and restocking. Several of the store's custom fixtures display bottles grouped by event types such as "Dinner Party" or "Girls' Night Out," while other custom fixtures integrate interactive displays or support product-tasting. CORE describes one fixture, which it calls the Enoround, as "a unique 'wine bank' computerized tasting distribution system that provides customers with pre-paid cards for 'withdrawing' samples from up to 10 different wines at a time." The store's fixtures also permit the owners to rapidly change products and marketing graphics.

The overall design concept, CORE says, combines a clean layout with branding and graphics that encourage browsing to create "an ideal non-threatening shopping experience [that] infuses customers with confidence and a new appreciation for wine." The jurors agreed, praising the way in which the store's many design details all reinforce the firm's corporate brand and support its strategy for selling wines to younger buyers.

Michael Moran Photography

Michael Moran Photography

2007 Award for Merit in Interior Architecture
2007 Presidential Citation for Sustainable Design

Recording Industry Association of America
Washington, DC

Envision Design, PLLC

Contractor: HITT Contracting Inc.

We begin the cavalcade of award winners from **Envision Design** with the new headquarters of the Recording Industry Association of America (RIAA). The project is a modern, two-story, penthouse addition to the old Woodward & Lothrop department store building on F Street, NW, in DC's rejuvenating East End area. The RIAA, says Envision, wanted the office design to reflect the organization's commitment to the music industry. RIAA staff placed a high value on the overall image that would be projected by the space. Envision says that since "the culture of RIAA is fast-paced, cool, and creative," the organization wanted a space that would be "hip, collaborative, and fun." Another major requirement for the project was to include a conference facility that could be easily transformed into a performance space capable of accommodating audiences of up to 100 people. The RIAA also wanted a design that incorporated sustainable design strategies for reducing energy use and promoting human health and well-being.

Visitors to the headquarters are presented with a large mural containing imagery of the music industry, flat-screen panels that run film of music concerts, and wall stations for legally downloading music from the Internet. A grand piano is at one end of the linear reception space, and the convertible conference facility/performance space is nearby. The project's design incorporates curving, colored, translucent panels that enliven corridors and enclose interior offices. Tables and chairs can be easily broken down and placed into storage, custom-built workstations were designed to use space efficiently and reduce project cost, drapery conceals credenzas while also providing acoustic dampening, and LED (light-emitting diode) light fixtures can be adjusted for brightness and color to suit the occasion. Floor-to-ceiling glass walls along the facility's perimeter permit abundant natural light to penetrate deep into the interior. The glass walls are set back from the perimeter of the existing building, creating roof terraces that provide views of the city. The jury praised the project for combining various design features into a successful example of "extreme branding."

Eric Laignel

Eric Laignel

2007 Award for Merit in Interior Architecture

SoundExchange
Washington, DC

Envision Design, PLLC
Contractor: Bognet Construction

An office building south of Dupont Circle on Connecticut Avenue, NW, is the location of Envsion's next award winner – the new offices of SoundExchange, an organization that represents the rights of artists to receive royalty payments for the broadcast of their music. SoundExchange selected the 8,000-square-foot space, with windows on three sides, following the termination of its sub-let lease with its parent organization and turned to Envision to design a new, stand-alone office space that would express the SoundExchange brand.

SoundExchange asked Envision to design an open office environment that would maximize natural light and visual connections between the staff, incorporate literal and conceptual references to the recording industry, and reflect the high-energy nature of its employees. Envision was also asked to reuse as much existing furniture as possible and incorporate environmentally responsible materials and practices into the project.

Envision used the orange-and-gray SoundExchange logo as a starting point for developing the project's color palette. Work areas use gray carpeting, and support spaces feature exposed, sealed, gray concrete. Conference rooms have orange rugs, and accent walls were painted in shades ranging from red to orange to yellow. Panels of foam pyramids similar to those found in music studios were fabricated in orange and applied to the walls of spaces where sound attenuation was required, including the reception area, conference rooms, and the copier room. Space partitions were angled to recall shapes found in recording studios, and folded-plane signage on the walls suggest the dynamic quality of music.

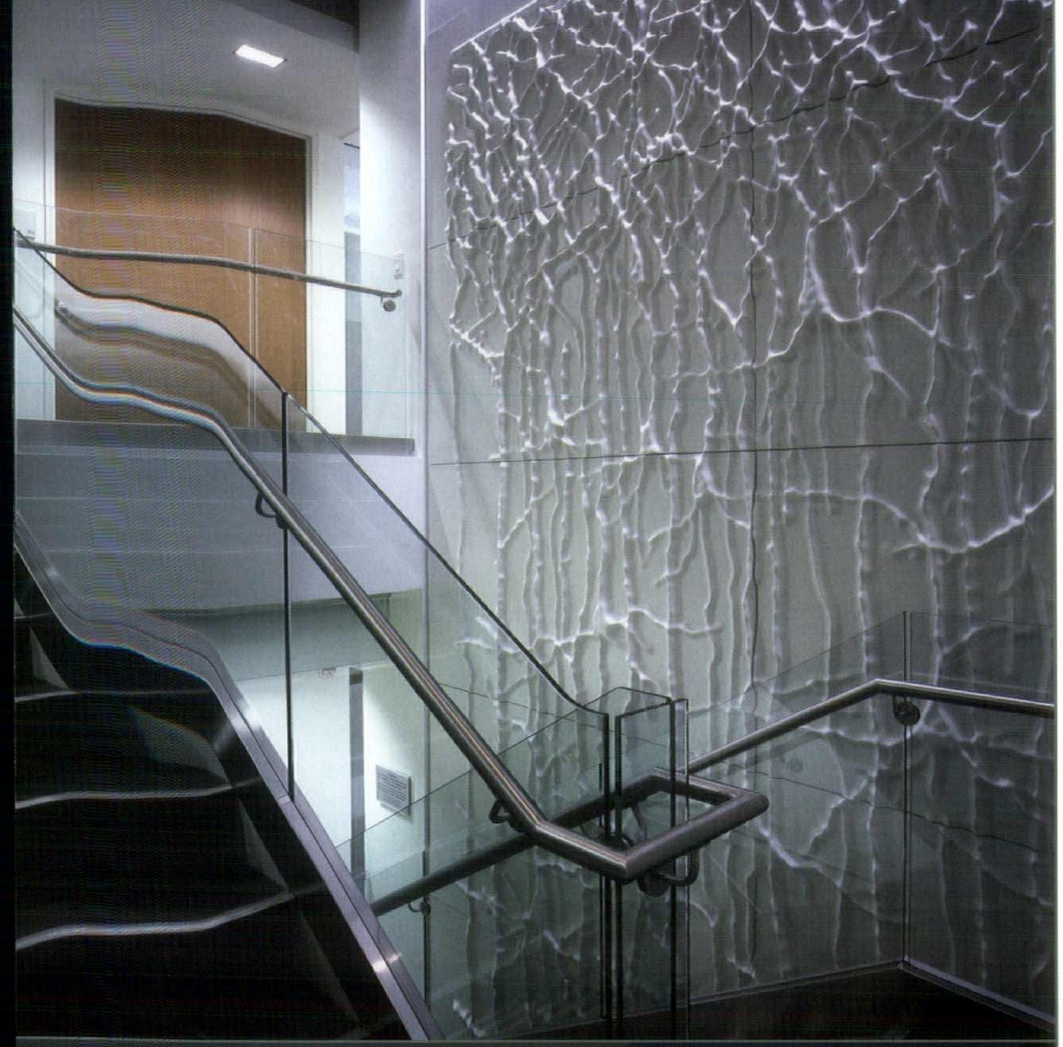
Low interior walls were employed to organize workstations, allow views to the outside from every seat, and permit the reuse of relocated desks. Generous amounts of glass and translucent polycarbonate panels maximize the penetration of natural light through the space.

Environmentally responsible materials, which were used throughout the design, include zero-VOC (volatile organic compound) paints, energy-efficient lighting, recycled synthetic gypsum board, and formaldehyde-free millwork. The amount of building materials required for the project was reduced through the use of exposed concrete columns and slabs.

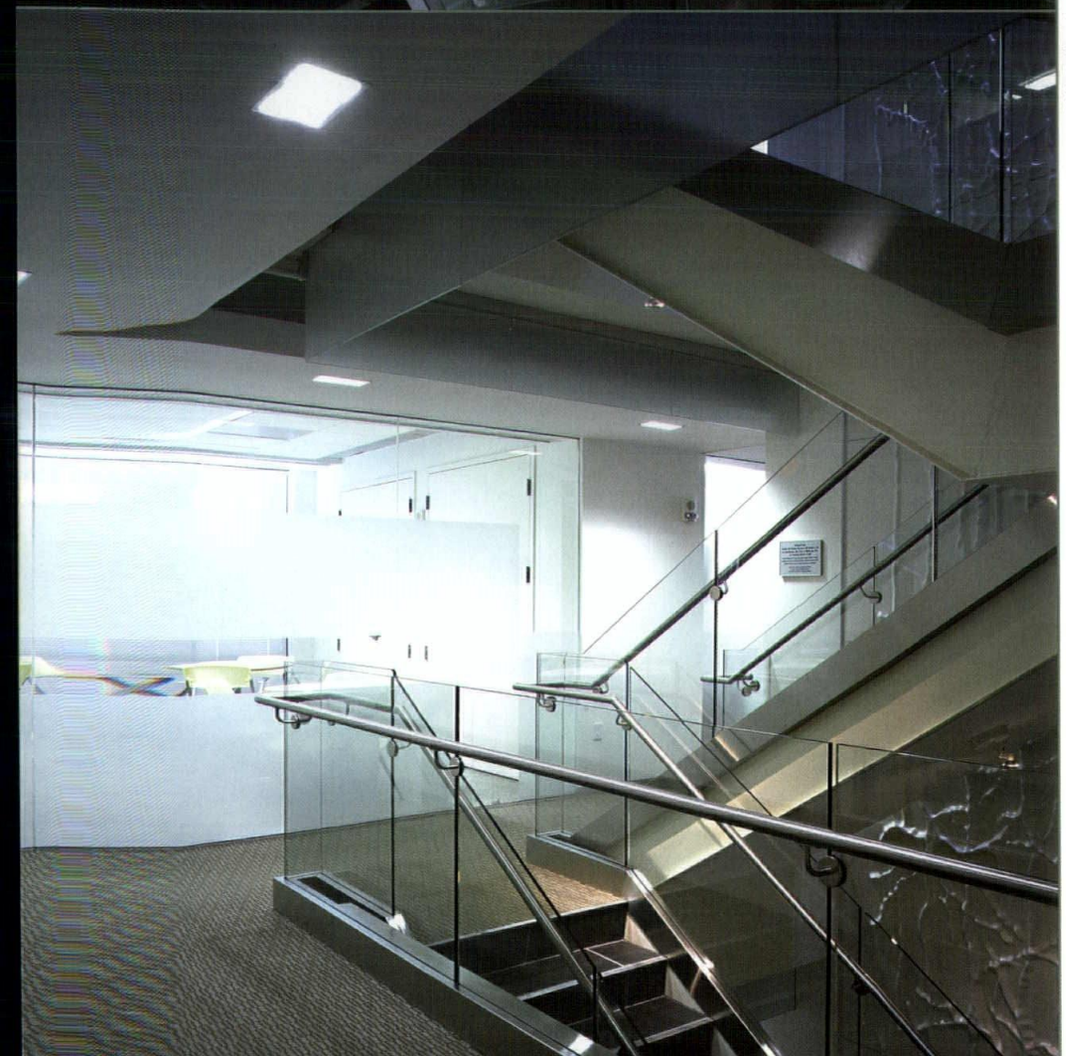
The jury noted the project's "superb placement of color and execution of form." The project, they said, "used color in the place of expensive materials, and the result is clear, ordered, and defined."

Ken Wilson

Ken Wilson



Eric Laignel



Eric Laignel

2007 Presidential Citation for Sustainable Design

Society for Neuroscience
Washington, DC

Envision Design, PLLC
Contractor: Spaulding & Slye

Envision's third award winner is the new headquarters for the Society of Neuroscience, located in an office building on 14th Street, NW, about a block below Thomas Circle. In October 2006, the project received Gold Certification under the Leadership in Energy and Environmental Design for Commercial Interiors (LEED-CI) rating system administered by the U.S. Green Building Council.

As might be expected for a project that has received Gold Certification (the second-highest level of LEED certification, after Platinum), the Society of Neuroscience facility incorporates a host of sustainable design features relating to building selection, water efficiency, energy use, materials and resources, and indoor environmental quality. Among many other things, the design incorporates large, full-height glass sidelights at all perimeter and interior offices to permit natural light to reach 75 percent of occupied spaces. The project uses energy-efficient HVAC systems, daylight-responsive energy-control systems, occupancy sensors to control lighting in support areas that are infrequently occupied, and desk-mounted task lighting in all offices. About 95 percent of occupants have controls enabling them to adjust their lighting to suit their tasks, and more than 90 percent of the equipment in the project, including appliances, computers, and office equipment, is Energy Star rated.

More than 20 percent of the materials used in the project were made with post-consumer and post-industrial recycled materials, including the steel framing (97 percent), ceiling tiles (71 percent), upholstered wall panels (50 percent), office furniture (50 percent), resilient flooring (40 percent), carpeting (39 percent), and gypsum board (33 percent). More than 50 percent of the materials and products were manufactured regionally (meaning within a 500-mile radius), and all the project's wood doors, wood paneling, and plywood were certified by the Forest Stewardship Council.

The project used low-VOC adhesives and coatings and zero-VOC paints. The carpeting meets the Carpet and Rug Institute's Green Label Plus criteria for low-VOC emissions, and was secured using zero-VOC carpet adhesives. The project's new furniture is certified by the Greenguard Environmental Institute, an industry-independent, non-profit organization that establishes acceptable indoor air standards for indoor products, environments, and buildings.

In selecting the project for an award, AIA | DC's president noted how the translucent panels that extend up one side of the project's three-level stairway are etched in a design derived from the brain-cell network of a mouse. The result, he said, is a "phenomenal" image universally recognized by neuroscience professionals that helps fulfill a project requirement to use neuroscience imagery as a central design element.

2007 Presidential Citation for Sustainable Design

Aveda Institute
Washington, DC

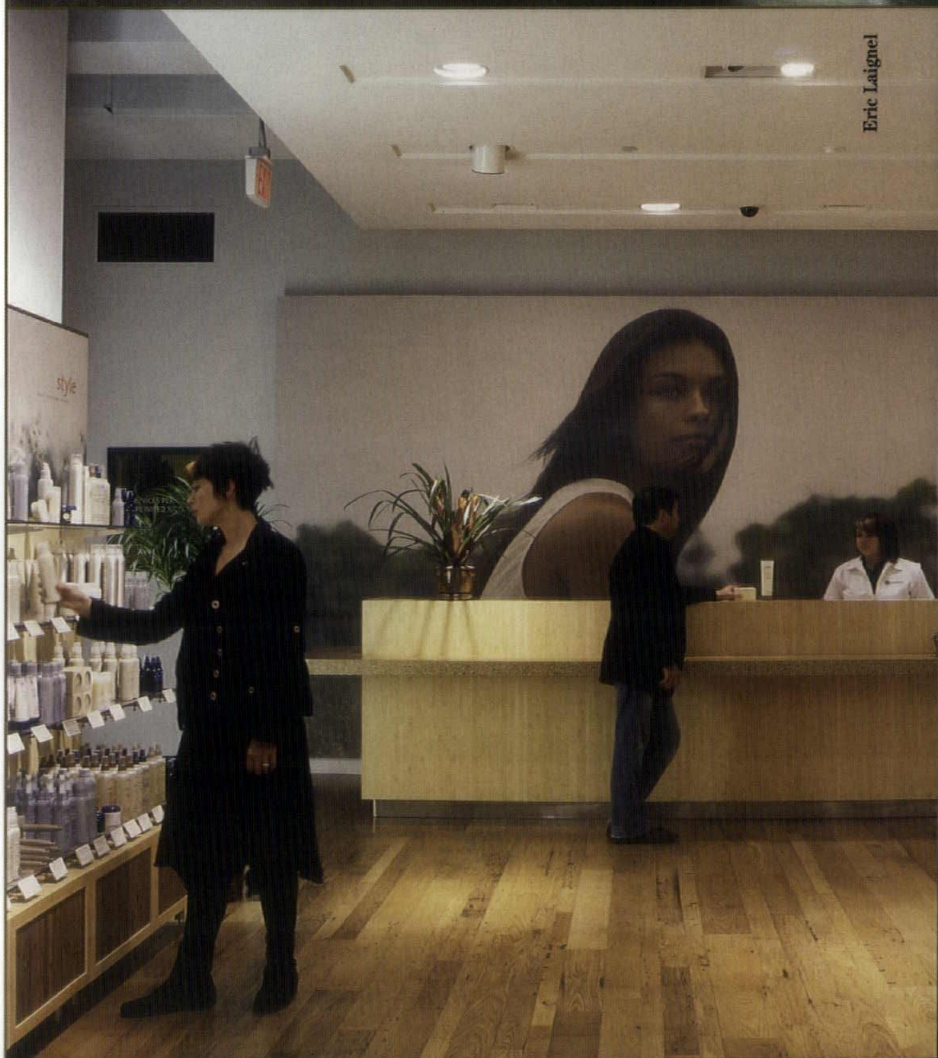
Envision Design, PLLC
Contractor: James G. Davis Construction Corporation

DC's thriving Gallery Place neighborhood is the location of Envision's fourth award-winning project – the DC Aveda Institute, which forms part of the Aveda's worldwide network of schools for educating students in hair care, skin care, makeup, and total-body awareness. Spas, salons, and personal-care product stores have become a hotbed of cutting-edge modern design in recent years, and Aveda has been among the leaders in that trend. But Aveda also takes its environmentally friendly product line seriously and has extended its sense of stewardship into its physical corporate environment. The firm thus called on Envision to design a state-of-the-art teaching facility that would not only support the development of new practices for teaching students and helping clients, but also incorporate higher standards for sustainable design than those used in previous Aveda projects. Envision met that challenge, producing a design that was the first Aveda facility to be registered for LEED certification, and which received Silver LEED-CI Certification in August 2007.

The project, which consists of a 1,500-square-foot street-level space and a 15,300-square-foot second-level space, includes 87 styling, shampoo, and manicure/pedicure stations, an esthiology clinic with 12 private rooms, four classrooms, a retail area, and several support and administrative spaces. Envision maximized natural light in the facility through the use of large windows, high ceilings, and an open-plan design. The retail and styling areas are accented by large, fashion-forward photographic images. The project's sustainability features are similar to those of the Society of Neuroscience headquarters.

AIA | DC's president particularly liked the project's celebration of the indigenous cultures from which many of the firm's products come. The project's use of antique artifacts from around the world as display items, he said, "makes an immediate connection with the country of origin and shows how these natural products have meaning and history."

Eric Laignel


Eric Laignel

Medical Laboratories

In City and Country

By G. Martin Moeller, Jr.

2007 Award for Excellence in Architecture
2007 Presidential Citation for Sustainable Design

Howard Hughes Medical Institute
Janelia Farm Research Campus
Ashburn, VA

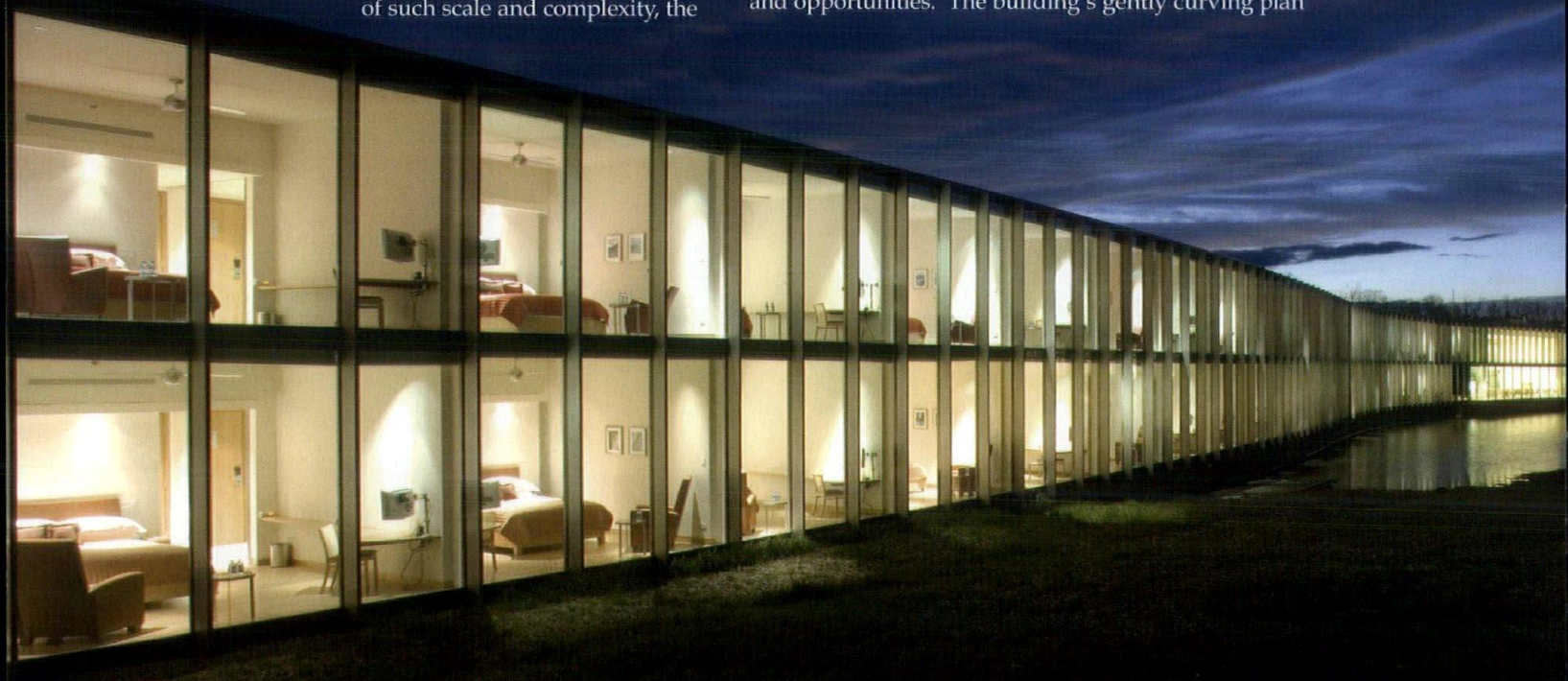
Rafael Viñoly Architects, PC

Contractor: Turner Construction Company

First-time visitors to the main building of the Howard Hughes Medical Institute's Janelia Farm Research Campus may wonder if they have happened upon the fantastical lair of an evil genius from a James Bond movie. Nestled almost clandestinely into its gently rolling site, lined with an orderly array of sleek laboratories and serene courtyards, and exuding an understated sophistication that is rarely seen in structures of such scale and complexity, the building is both breathtaking and more than a little mysterious.

Fortunately, nothing nefarious is afoot here. In fact, the elegant structure—known simply as the Landscape Building—is the centerpiece of one of the nation's most advanced biomedical research facilities. The main building's moniker derives, of course, from its terraced design, which obscures its true scale—it is nearly 1,000 feet long and more than 200 feet deep—while preserving views across the site. This arrangement also yielded the second-largest green roof in the United States.

Even spaces deep within the Landscape Building's semi-underground floors enjoy clear views to the outside and abundant natural light, due in large part to the copious use of structural glass along the outer perimeter. Each floor was laid out so as to maximize opportunities for informal interaction among the scientists in residence, while also allowing for easy, rapid reconfiguration of laboratory spaces to respond to changing program needs and opportunities. The building's gently curving plan

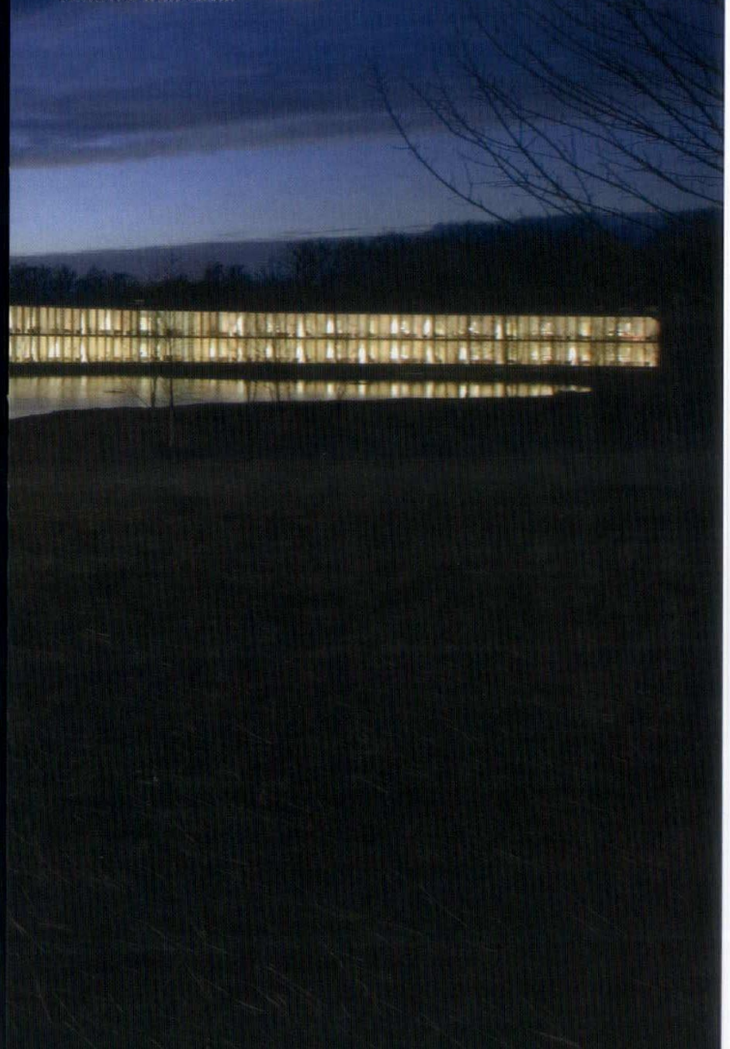


creates dynamic vistas along circulation corridors, avoiding what otherwise could have become a monotonous phalanx of laboratory benches and offices.

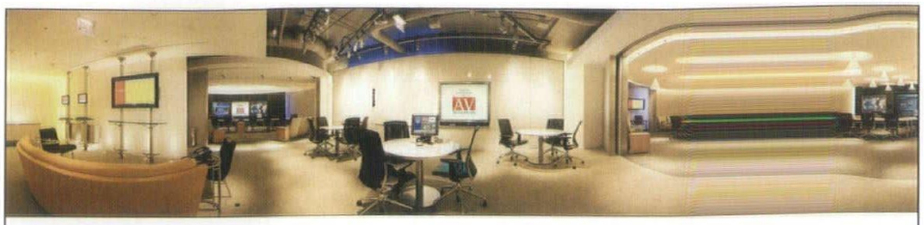
Just to the northeast of the main building is an even more sinuous structure that provides accommodations for conference participants and other short-term guests of the Institute. With its refined glass façade overlooking a calm lake—one of two on the campus that serve as retention ponds for stormwater—the 96-room facility could easily be mistaken for an expensive resort hotel, especially at night when the tastefully restrained interiors of the rooms are visible from the outside. Nearby, a separate group of structures provides longer-term housing for visiting scientists and their families.

The Janelia Farm Research Campus received both an Award for Excellence in Architecture and a Presidential Citation for Sustainable Design. From an environmental standpoint, in addition to its vast green roof, daylighting strategies, and water retention systems, the project is notable for its incorporation of materials obtained from the very site on which it was built. All of the oak trees that were removed during construction, for example, were processed for use in flooring, furnishings, and other finishes, while extracted rock was recycled into roadways and under-structure fill.

For architect Rafael Viñoly, FAIA the environmental aspects of the design were a logical complement to the building program. As he said in his remarks at the groundbreaking ceremony in 2003, "It is a building about nature. Nature is the centerpiece of research and Janelia Farm, and the building follows that idea."



Brad Feinknopf



Accenture

Avitecture®

Avitecture® is the integration of a-v systems with information technology for architecture.

Choose Avitecture, Inc. for planning, designing, and delivering the state-of-the-art.

Avitecture AV AVWASHINGTON

Avitecture, Inc.
1 Export Drive
Sterling, VA 20164
tel 703.404.8900
fax 703.404.8940

www.avitecture.com

illuminations Downtown

Downtown
The Lansburgh Building
415 8th Street, NW
Washington, DC 20004
202.783.4888

Georgetown
3323 Cady's Alley, NW
Washington, DC 20007
202.965.4888

www.illuminc.com

WAGNER solar

illuminations Georgetown

2007 Award for Excellence in Architecture

Memorial Sloan-Kettering Cancer Center
Mortimer B. Zuckerman Research Center
New York City

Skidmore, Owings & Merrill LLP

in collaboration with

Zimmer Gunsul Frasca Partnership

Contractor: Turner Construction Company

The site of the new Mortimer B. Zuckerman Research Center in Manhattan could hardly be more different from that of the Howard Hughes Medical Institute's Janelia Farm Campus, yet the two projects have much in common. In both cases, the clients were seeking state-of-the-art facilities that could adapt to—and even actively encourage—the kind of innovative, unfettered thinking that they hope will yield breakthroughs in biomedical research. Translating such an ambitious agenda into architectural terms would be a daunting task under any circumstances, but especially so when, as in the case of the Zuckerman Center, the new facility had to be inserted into one of the most densely developed areas in the country.

Part of the world-famous Memorial Sloan-Kettering Cancer Center, the Zuckerman complex consists of a relatively low-rise base and a 420-foot-tall tower. The tower floors are organized into linear zones, with "wet" labs and related support facilities along the west façade, followed by a circulation spine, and then offices and meeting rooms along the east façade. Unlike the typical modern high-rise building, in which corridors and stairwells are kept as compact as possible, the Zuckerman Center boasts ample and welcoming circulation spaces intended to encourage impromptu meetings and casual discussion among researchers. The main corridors, for instance, run the full length of the building and enjoy natural light from floor-to-ceiling windows at both ends.

Concerned that a 692,000-square-foot institutional building would appear rather bulky amid the slender residential towers of the Upper East Side, the architects sought to "dematerialize" the structure through the extensive use of glass. In order to modulate the daylight that would otherwise flood workspaces, the architects developed two distinct façade systems. The laboratory and support zone is sheathed in a quilt-like curtain wall in which individual panes are etched with varying densities of ceramic "frit," calibrated to allow an appropriate quantity of sunlight to enter each interior space. In contrast, the perimeter of the office and meeting zone is made of clear glass shielded by projecting sunscreens, allowing open views of the cityscape while limiting solar heat gain. The juncture between the two façade treatments is punctuated by a thin, terra cotta-clad plane that extends beyond the main body of the building and adds a strong vertical accent to the composition.

The jurors were impressed not only by the refinement of the building's skin, but also by the clarity of its plan. "For those of you who have done labs," said one juror during the public announcement of award winners, "you know they are extremely challenging technically, especially if you try to stack them one on top of the other." Considering its inherently complicated program, its large scale, and the extraordinary challenges posed by New York zoning and building codes, the completed Zuckerman Center has proved to be a surprisingly subtle and gracious addition to the city's skyline.

David Sundberg – Esto

David Sundberg – Esto

You might call this a patio.
We call it a great room.

AMERICA'S PREMIER PAVER®

With a ceiling that reaches all the way to the clouds, and room to entertain everyone on your guest list, we think you'll call it a great room, too. Call 1-800-952-7425 for the name of the Pine Hall Brick Paver distributor nearest you.

Pine Hall Brick ...Welcome Home

Pine Hall Brick Company, Inc. • 2701 Shorefair Drive • Winston-Salem, NC 27105
800-334-8689 — Fax 336-721-7517 • www.americaspremierpaver.com

ARCHITECTURAL CERAMICS
www.ArchitecturalCeramics.net
...over 25,000 samples on display
ROCKVILLE
301.762.4140
ALEXANDRIA
703.299.6200
BETHESDA
301.718.8343
FALLS CHURCH
WASHINGTON DC

bedroom

garage

CALIFORNIA CLOSETS®

home office

family room

media room

utility area

Call today for a free in-home consultation
703.573.9300....301.907.4848 | californiaclosets.com

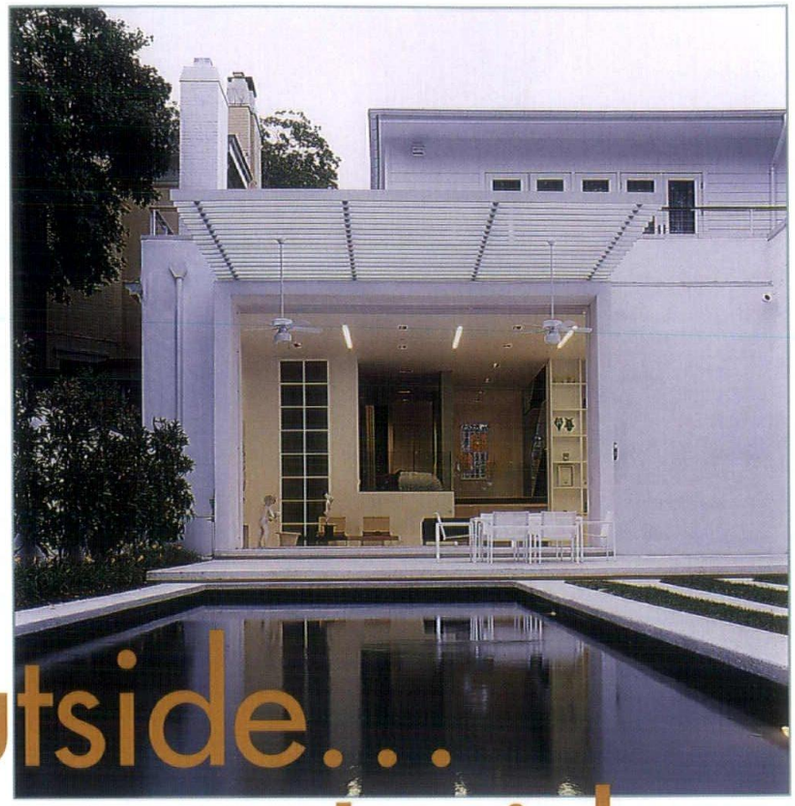
2800 DORR AVE, FAIRFAX VA

Installation is always FREE

© 2007 California Closet Company, Inc. All rights reserved. Each franchise independently owned an operated.
VA contractor's lic.#2 5 033846

DAVID H. MITCHELL
INTERIOR DESIGN
GREENWICH/WESTPORT, CONNECTICUT
5 Pinebrook Lane
Darien, Connecticut 06820
877/754-4541
and
WASHINGTON, DC
1734 Connecticut Avenue, NW
Washington, DC 20009
202/797-0789
www.davidmitchellinteriordesign.com

Three of this year's winning submissions in the Interior Architecture category—a 1950s split-level, an apartment in a turn-of-the-century Beaux-Arts-inspired building, and an 1840s historic Georgetown residence—all received dramatic renovations on the inside, while their outsides remained relatively unchanged. Clients and their architects longing for spare, sleek design are often dismayed by Washington's prevailing preference for the traditional. These projects resolved the dilemma by making only modest revisions to the exteriors, but letting loose on the inside with no-holds-barred gut jobs to reveal dramatic contemporary spaces. Jurors agreed that the results for all three were knockouts.



Eric Laignel

(Mostly) Intact Outside... Extraordinary Inside

By Denise Liebowitz

2007 Award for Excellence in Interior Architecture

Georgetown Square
Washington, DC

ShinbergLevinas Architectural Design, LLC

Contractor: Renovations Unlimited

This project actually started life as two 1840s town houses, which after they were joined years ago, served as the home of Evalyn Walsh McLean, owner of the Hope diamond. For this renovation of the historic Georgetown property, months of negotiation with the Old Georgetown Board and the federal Commission of Fine Arts were required to gain approval for the exterior revisions: expanding the third floor and repositioning the front entry. "Everything had to look like it had been there forever," says project designer Salo Levinas, Assoc. AIA.

Behind the front door and the property fence, however, the transformation was radical. The 8,000-square-foot interior was gutted, and classic parlors were replaced with airy, light-filled spaces where modern art and family life easily co-exist.

A foyer, study, and guest bedroom now occupy the ground level; a library, combined living area and gallery, dining room, and kitchen are on the second level; and a master bedroom and bath on the third. A floating stair connects the different levels. The vast living room, while providing a white background over 70 feet in length, is divided visually to achieve an intimate, domestic scale. Large sculptures dominate one end of this room; in the middle, shelving and compartments contain an array of artifacts; and at the opposite end of the living room is a seating and gathering area.

Outside, the traditional walled entry courtyard was restored and serves as counterpoint to the modernist rear pool terrace where a stainless steel and aluminum sunscreen and huge sliding glass door connect the exterior physically and aesthetically to the interior spaces of the house. "We wanted to keep the feeling of a warm house where you can really live," says Levinas. Even in the huge living area, "two or four people don't feel overwhelmed by the open space, but are in some way contained by it."

"Superb integration of interior and exterior," thought the jury. They agreed that the dramatic spaces allow life and art to meld comfortably. "It is a home that holds great art," said one.

Eric Laignel

2007 Award for Merit in Interior Architecture

Ontario Apartment
Washington DC

Robert M. Gurney, FAIA
Contractor: Added Dimensions

Maxwell MacKenzie

An apartment in a 100-year-old Beaux-Arts-inspired landmark building shows how, in the right hands, a dark and dated space can become luminous and serene. This 1,800-square-foot apartment was stripped to its infrastructure and re-imagined to provide the client with the urban sanctuary she sought. A curving ceiling at the entry helps unify the interior and three translucent glass panels help define it. The public areas of the apartment feature limestone floors, white walls, Wenge paneling, and translucent glass. In contrast, dark-stained oak floors and white cabinetry prevail in the bedroom and study. The prominent use of translucent glass blurs boundaries between rooms and creates a sense of expansive space beyond. The luminous glass softens the abundant natural light in this corner apartment and contributes to its tranquility. The space is minimal and austere without being cold and disarming.

Jurors found the apartment to be "a place of respite for the client with a tranquil surrounding." They liked the juxtaposition of "a very contemporary interior with its clear and articulated design in an older building." Despite turn-of-the-century construction methods and outdated floor plans, the Ontario clearly lends itself to conversion and demonstrates how Washington's landmark buildings can continue to provide valuable options for in-town living.

2007 Award for Merit in Interior Architecture

Q Place Residence
Washington, DC

KUBE Architecture
Contractor: DMI Development

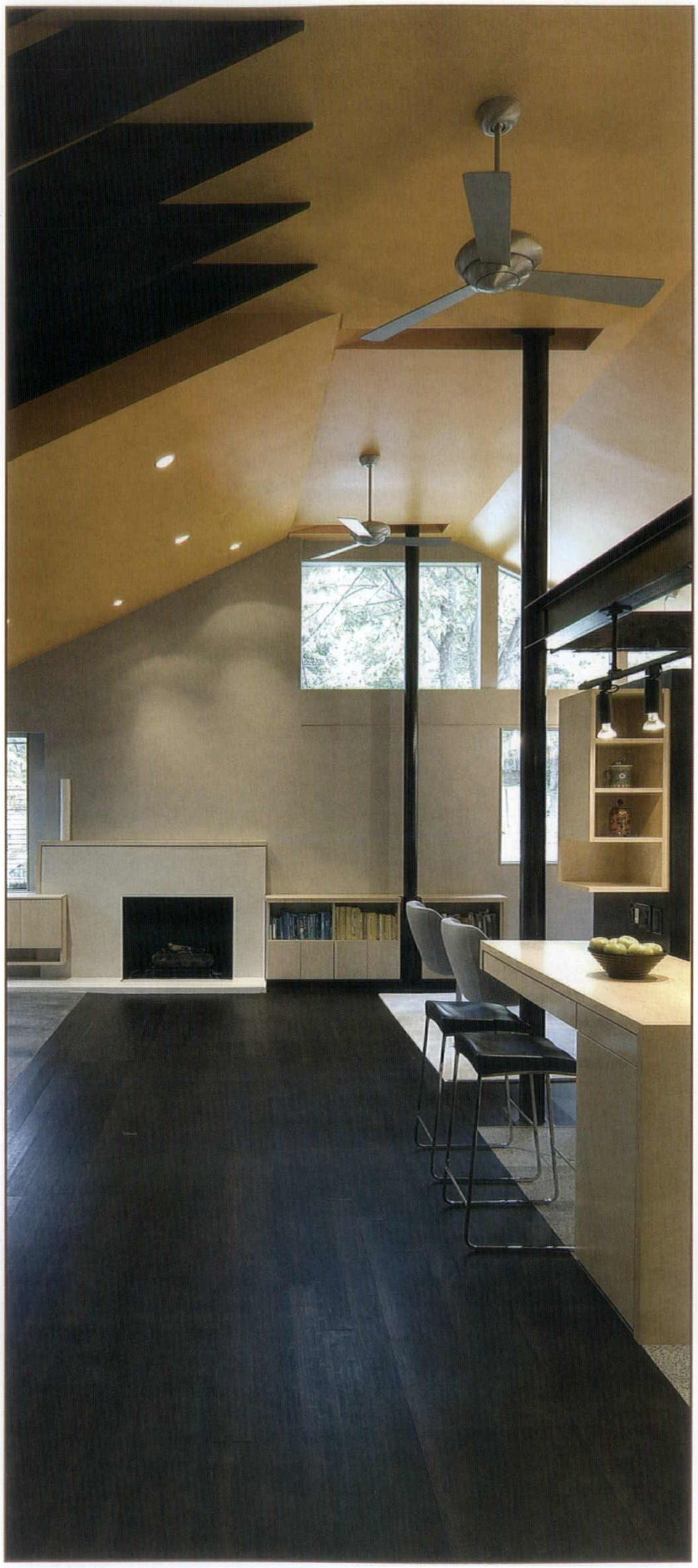
This claustrophobic three-level brick house had little intrinsic charm to begin with and had undergone several bad renovations over the years, so the homeowners and architect felt free to totally transform its interior. The clients wanted as few dividing walls as possible, but sought to retain the sense and functionality of each room. The solution was found in a series of screens that ties the open floor plan together visually, but also distinguishes one space from another. The series begins at the entry with a wood and steel screen and extends to the translucent screen between the dining and living areas. The architects reoriented the staircase so it feeds from the new family room instead of the dining room. Made of steel and wood, the new open-riser stairs become a sculptural element.

Outside, fake veneer stone mixed with brick covered the front façade. Because budget constraints prohibited a complete exterior makeover, the architects focused their efforts on the front entry. The exterior screens help create a modest entrance courtyard, and the screen is "stretched" across the front of the house to visually reduce the bulkiness of the chimney. As a way to relate the outside entry to the rooms inside, eight-foot glass windows and doors make a transparent transition between interior and exterior, and a cedar bench that sits along the edge of the entry court stops at the glass, then continues into the interior of the house.

Sustainability was a focus of the project: recycled rubber flooring in the kitchen, recycled plastic in the screens, and low VOC paint throughout. The space is "kid friendly" with quick-cleanup storage bins tucked under platform steps in the family room, "hiding" and "crawl spaces" for small children to play, and maple stair treads with inlaid rubber to prevent slipping.

"A modern transformation, but with warm spaces that flow," is how the jury judged this loft-like interior.

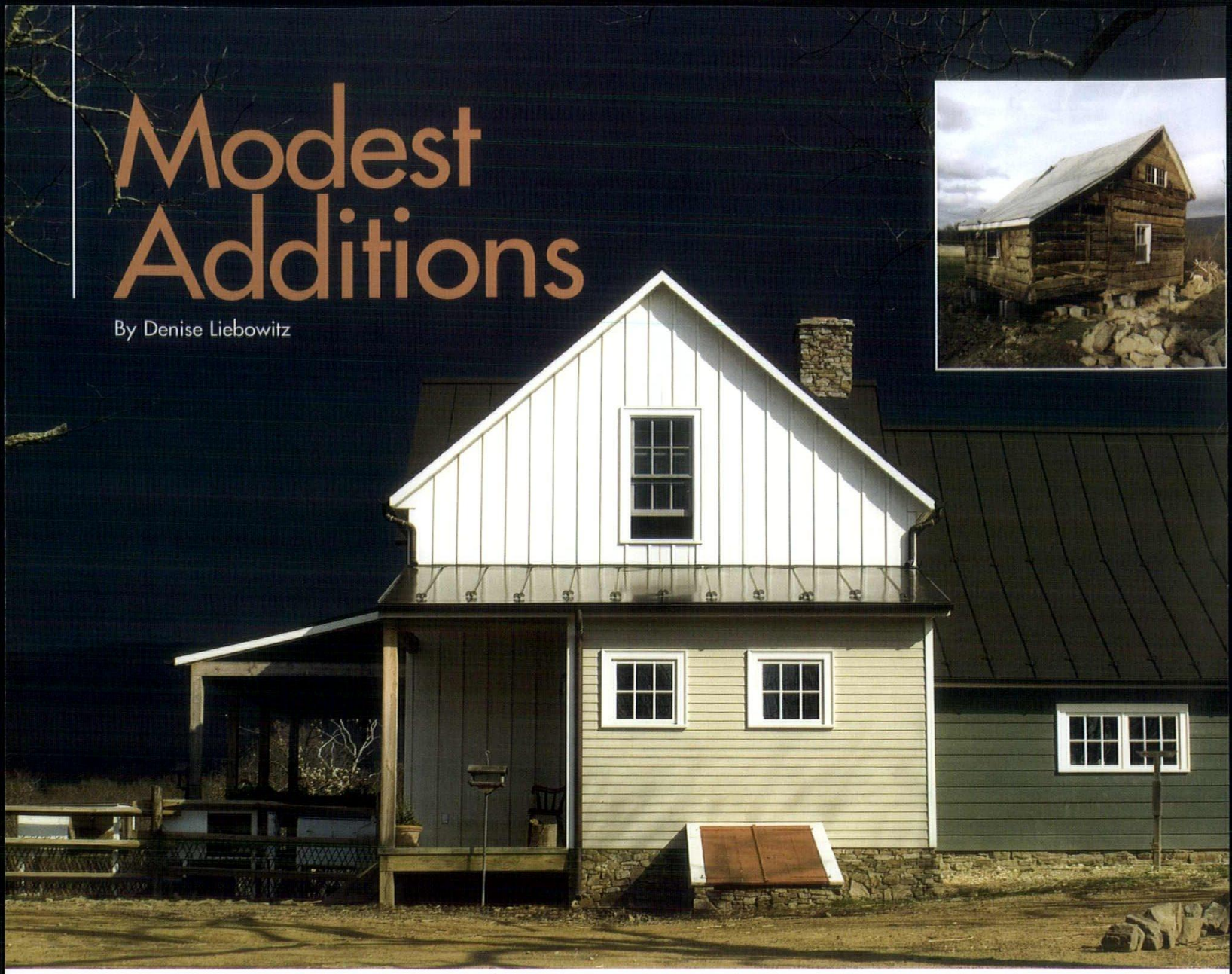
Paul Burk Photography



Paul Burk Photography

Modest Additions

By Denise Liebowitz



When it came to residential renovations, this year's jurors rewarded modesty. "So many of the renovations and additions we looked at completely overwhelmed the original structure," said **Tony Atkin, FAIA,** of **Atkin Olshin Schade Architects** in Philadelphia. "In some, it would have been better to tear down the original and start over." He admires the "restraint, care, and thoughtful design" in the three winning residential projects described below and believes they offer "strong lessons for how to approach a site and an existing structure to produce a meaningful transformation."

For another juror, **Tony Andrews, AIA, Senior Associate at OJP | Architect** in Atlanta, "Housing 'needs' have changed drastically over the last 50 years from the number of cars people have, to the amount of closet space they want, to the openness they expect in their floor plans….the issue is that the current 'standard' program does not fit into the house that was constructed 50 years ago AND the location where houses were built 50 years ago has gotten more favorable because of issues related to transportation." In short, we face a perfect storm in home renovation that results in gigantic additions dwarfing the original house, the lot, and the neighbor's place next door.

The pressure on close-in, upscale neighborhoods is not a local, Washington-area phenomenon. "This is a national issue and most large cities are wrestling with it—how to build criteria into their ordinances that acknowledge the context of the neighborhood but don't inappropriately limit one's rights as a property owner," explained Andrews. "In early 2006, AIA Atlanta organized a panel that included home builders, realtors, architects, planners, and preservationists and came up with some guidelines that were just adopted by the city."

For the architects of the winning projects, not all clients are enthusiastically embracing the new modesty. "The high cost of construction is helping with this; we simply have to be more efficient with our financial and environmental resources," says **Ralph Cunningham, AIA,** of **Cunningham | Quill.** Cunningham says that architects like himself are sometimes "tilting again the American penchant for more everything—two dining rooms (one formal, one informal), two living rooms (formal and informal)—and encouraging people to live in multi-functional spaces."

"The lowered environmental footprint of the projects is important, but equally important is the way the architects have understood and employed the restraints and prior uses of their sites as a springboard to wonderful new designs," says Atkin referring to the three winning submissions.

Kevin Walker, AIA

2007 Award for Excellence in Historic Resources

Cabin on Middle Ridge
Highview, West Virginia

Reader & Swartz Architects, P.C.
Contractor: Charlie Long and Owner

"The log cabin was basically a ruin, and its rebirth was a major labor of love," says Beth Reader, AIA, of Reader & Swartz Architects and designer of this addition to an 18th century cabin set on 300 acres in rural West Virginia. It is home to a master gunsmith and a weaver who raises the sheep that provide the wool for her work. The architect and homeowners agreed to keep the addition small: it and the old cabin total just over 2,000 square feet. "In addition to the scale issue, our clients also didn't need anything really large, and they wanted to keep the budget down," says Reader. Their goal was to create an open interior with a strong connection to the mountains and farm while maintaining a rural design aesthetic.

The homeowner both restored the dilapidated cabin and built the addition almost entirely by himself. Wanting to preserve as much of the original structure as possible, he meticulously restored and refinished the original lumber for reuse in the project. He retrieved all the stone for the foundation and chimney from the farm and acted as his own stone mason and finish carpenter.

For the jury, the project "took a very marginal building from the site, embellished that with reused materials from the farm, and subsumed it all in a modest new structure that speaks to but transcends the rural vernacular of its place. The fact that the owner did much of his own labor and only spent about $100,000 makes the result event more remarkable." Said one juror, "It is slow architecture that doesn't take itself too seriously."

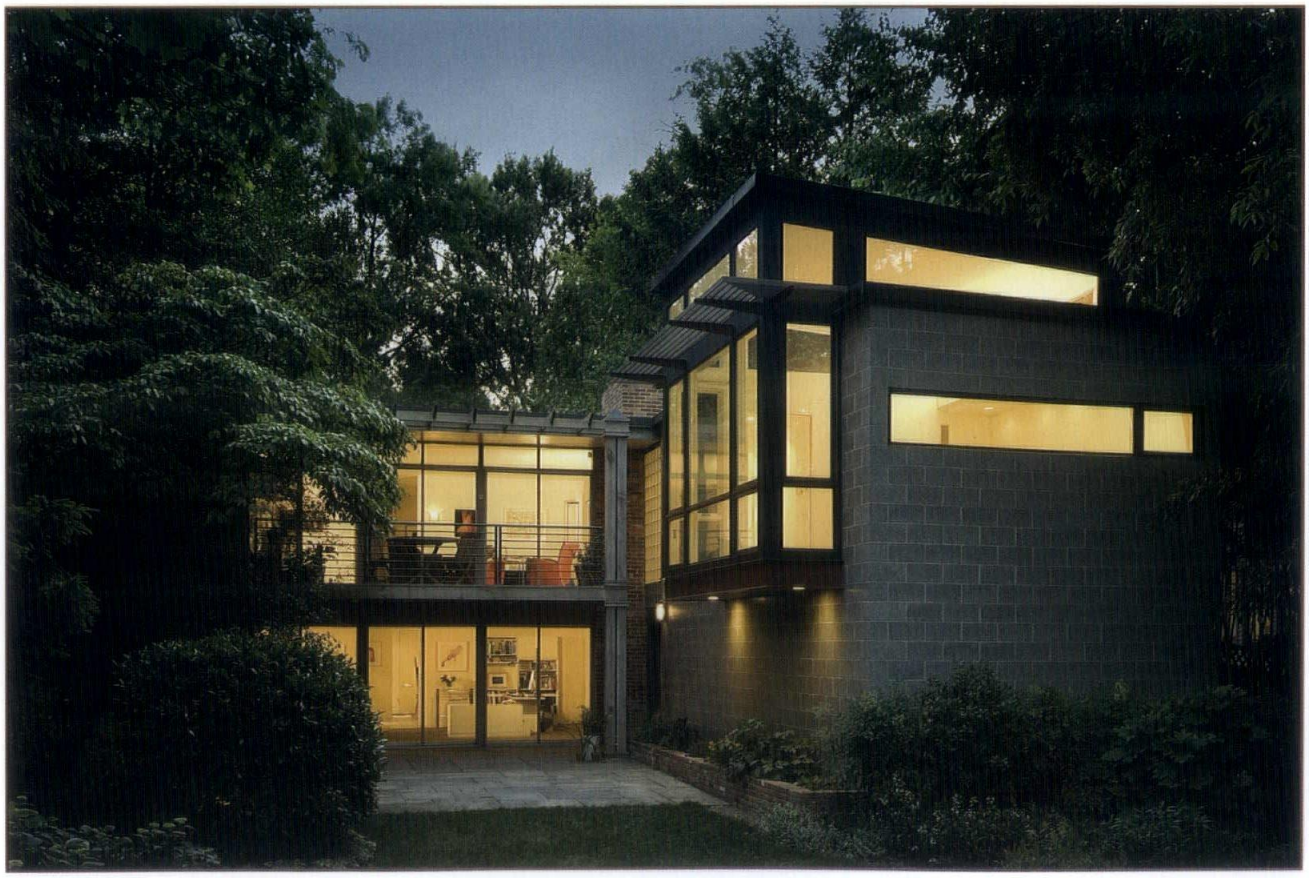
2007 Award for Merit in Architecture

Garden Addition
Bethesda, MD

Cunningham | Quill Architects
Contractors: Acadia Contracting (Driveway Canopy) and Mark Badgley (Rear Addition)

"This project pays homage to the house that was there; so many others don't," said one juror approvingly. Here, the clients wanted a master bedroom addition to their 1950s three-bedroom house that preserved their privacy and maintained views into their lush garden. The original structure's imposing street façade contrasts sharply with the rear, which opens smoothly onto the garden with a long expanse of sliding glass doors on two floors.

On the first floor, the addition triples space for a workshop, wine cellar, and garden storage. On the second floor, the master bedroom was relocated from the front of



Paul Burk Photography

Paul Burk Photography

the house to the rear addition, directly overlooking the garden. A narrow two-story wing unfolds in an L shape to cradle the landscape and draw its views and light into the new master bedroom. The result is a glassy jewel box that is suffused with light and foliage.

At the front of the house, a new entry of steel beams and translucent paneling echoes the materials of the rear addition and creates a sense of procession into the house. In tandem, the front and rear additions complete a modern, livable home.

"The addition recognizes the inherently good quality of a fairly modest 1950s-era home and not only expands the footprint, but enhances those qualities," according to one juror. "The design responds directly to what was given, but goes beyond, creating something that is clearly both contemporary and modern. A lot is accomplished with minimal means."

2007 Award for Merit in Historic Resources

Four-Square
Chevy Chase Heights

Gregory Wiedemann, AIA

Contractor: McNamara Brothers General Contracting

"Little houses can get overwhelmed by their agenda," cautioned the jury, but they found this one did not. Here, the challenge posed by a deteriorating 1910 four-square was to substantially expand the living space while preserving the character and integrity of the original historic house.

The renovated plan maintains the characteristic order of a traditional four-square with an entry foyer opening to the existing main staircase. A modest breakfast room addition and new roof dormers are the only visible exterior additions to the house, but two more living levels were achieved by finishing the unfinished attic and excavating the crawl space for a new lower level living space, containing a fifth bedroom, bathroom, mudroom, and recreation room. Period interior natural oak trim and details were custom milled, and new millwork was inspired by the original elements of the house. Outside, all the exterior windows were restored as were the shingles and trim. New French doors and a characteristic asymmetrical front porch connect the home to the east-facing terrace and side yard.

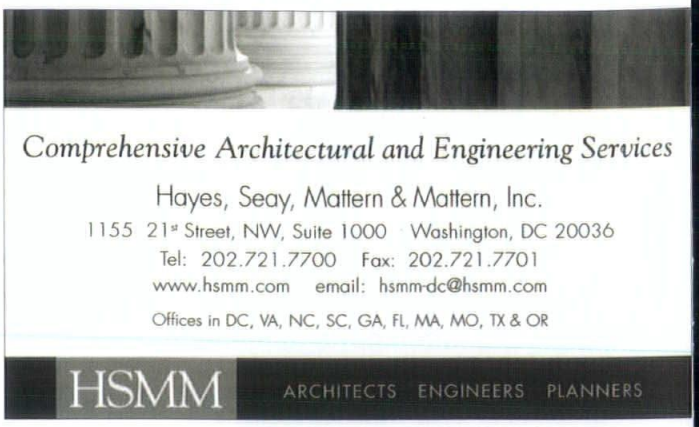
Jurors appreciated that through a careful room-by-room analysis, the architect found and developed marginal spaces in the original early twentieth-century house. They commended his success in transforming these found spaces into a commodious new design that nearly doubled the home's livable square footage with only a very modest addition.

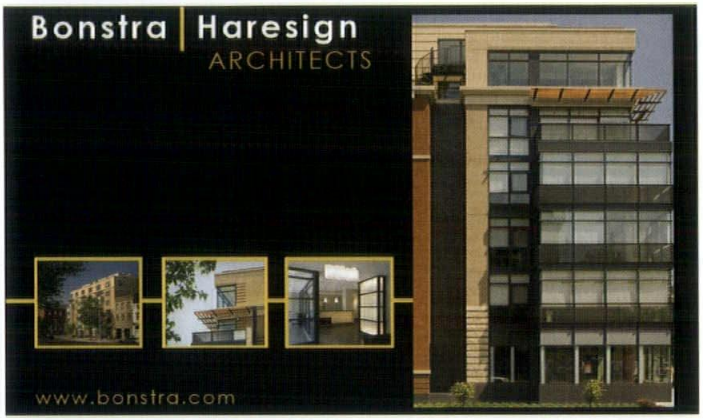
Anice Hoachlander, Hoachlander Davis Photography, LLC

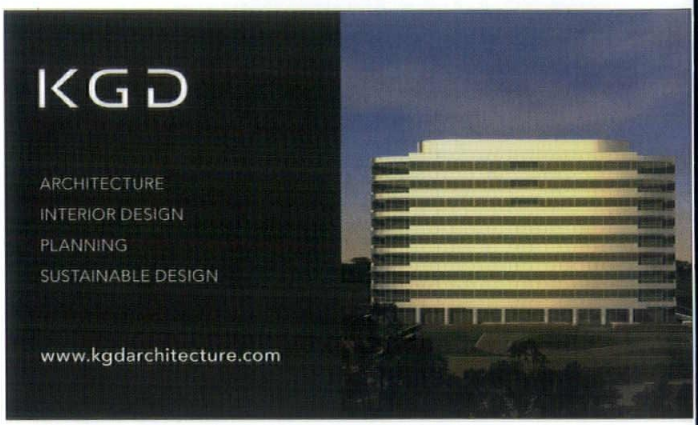
Anice Hoachlander, Hoachlander Davis Photography, LLC

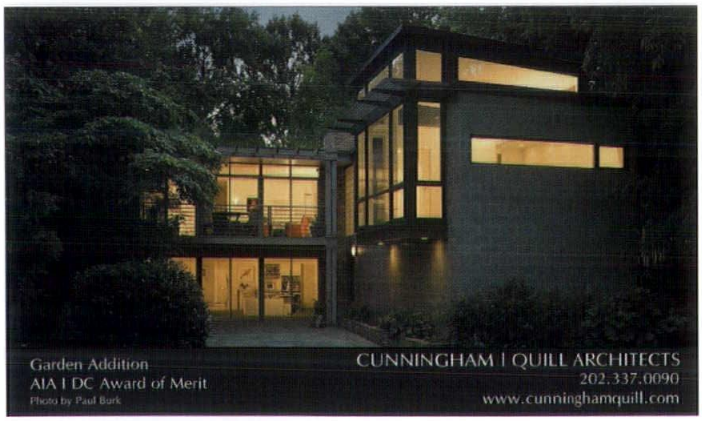
Anice Hoachlander, Hoachlander Davis Photography, LLC

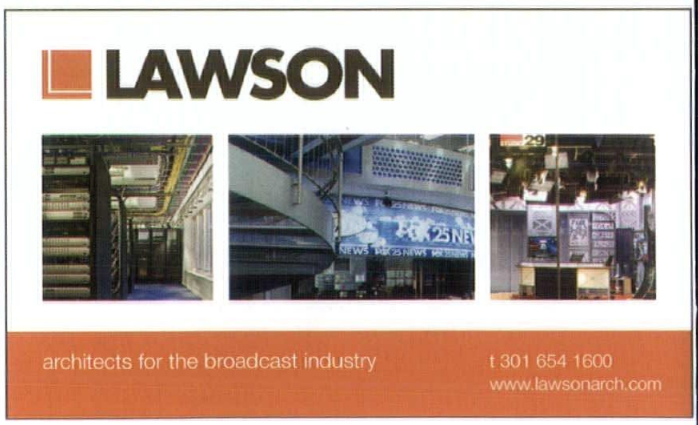
member marketplace

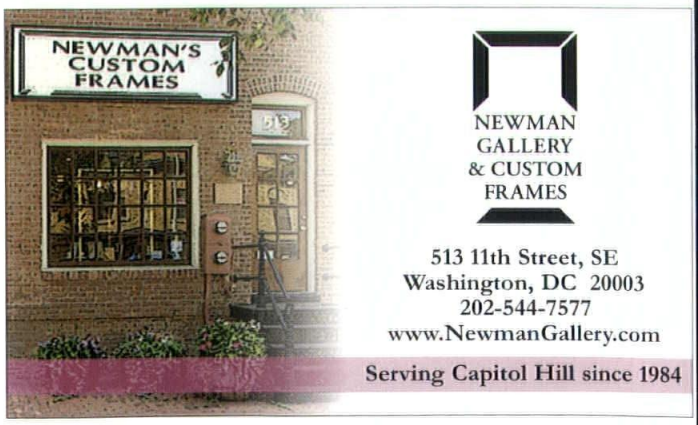










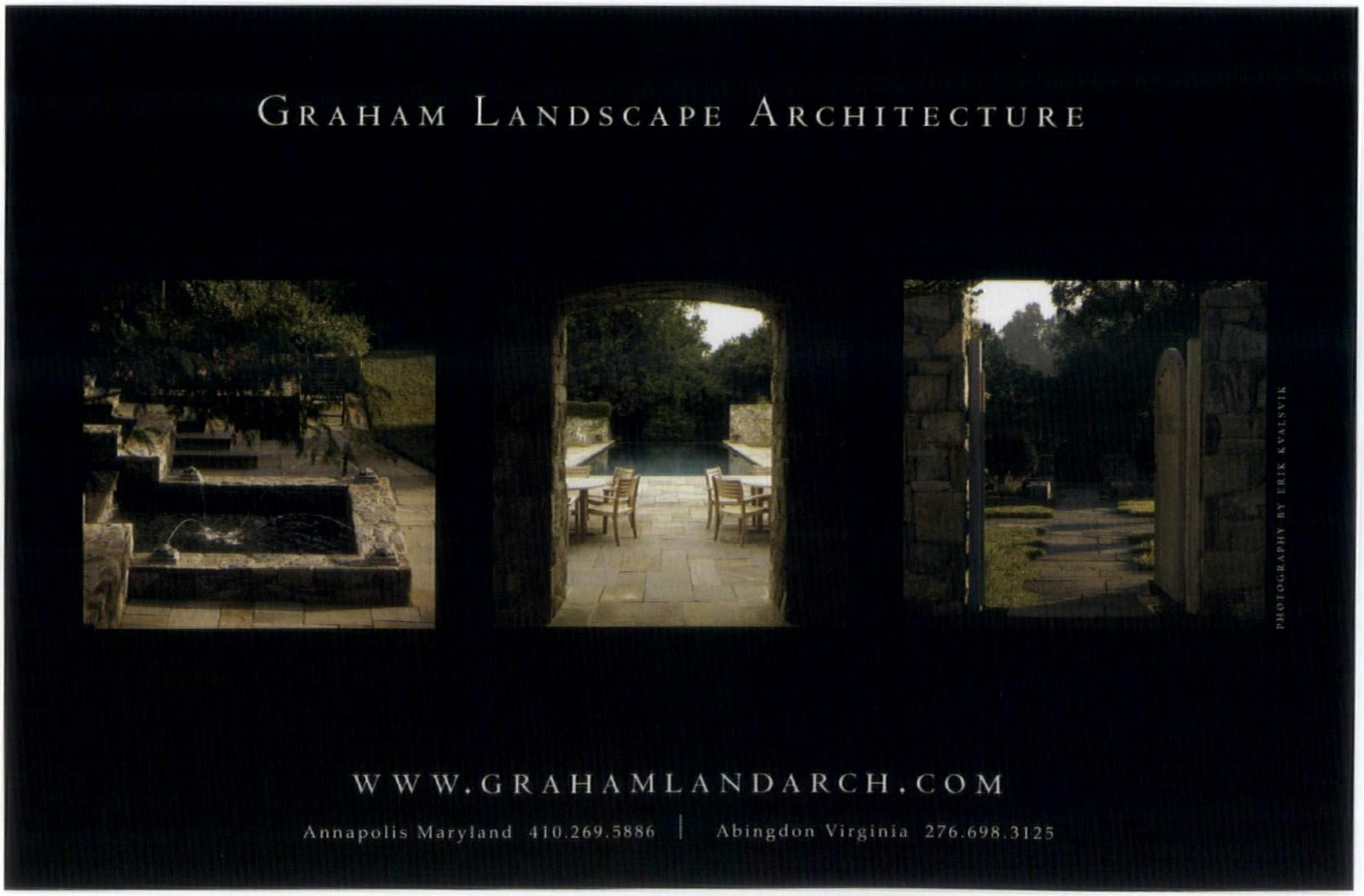


marketplace

Reach 15,000 discerning consumers of architecture and design in ournew Member Marketplace.

An exclusive advertising opportunity for AIA/DC architect members and corporate and professional affiliates. For ad rates & information, contact:

Susan Steeley Welter
Advertising Sales Manager
Susan.Welter@ygsc.com | (800) 501-9571 x 367



Great Designs For Us All

Award-Winning Architecture for Public Spaces

By Ronald O'Rourke

Designing a public space presents an architect with a special opportunity, and a special challenge. The opportunity is the chance to design a building that can be experienced firsthand by large numbers of people from all walks of life. The challenge is to reconcile the varied needs and expectations of those visitors with the specific program requirements of the client. As shown in the three award-winning projects below, designs that meet this challenge can produce public spaces that enrich our lives and strengthen our communities.

2007 Award for Excellence in Architecture

Normandy American Cemetery Visitor Center
Colleville-sur-Mer, Normandy, France

SmithGroup
Contractor: American Battle Monuments Commission

With the conclusion of World War II now more than six decades in the past and the number of surviving U.S. World War II veterans declining at a rate of about a thousand per day, general knowledge among Americans of the sacrifices of the "Greatest Generation" is no longer something that can be taken for granted. Against this backdrop, the American Battle Monuments Commission (ABMC), the federal agency that overseas U.S. commemorative cemeteries and memorials in foreign countries, selected the DC office of **SmithGroup** architects to design a new interpretive visitor center for one of its most revered sites – the Normandy American Cemetery and Memorial in Colleville-sur-Mer, Normandy, France.

Located on a bluff overlooking Omaha Beach and the English Channel, the 172.5-acre Normandy American Cemetery and Memorial contains the graves of 9,387 American military dead, most of whom were killed in the D-Day landings and ensuing operations. ABMC asked SmithGroup to design an interpretive visitor center that would enhance the visitor experience by conveying the magnitude of the D-Day landings and the courage and sacrifice of those involved.

Roland Halbe

The solemn beauty and revered status of the cemetery demanded an especially sensitive and thoughtful design solution for the visitor center. To achieve that solution, SmithGroup avoided mimicking the Neoclassical architecture found at many military cemeteries and instead employed a modern design vocabulary. The result is a low-profile, stone-and-glass structure of serene, almost ethereal beauty whose placement, plan, materials, and exhibits work together to tell the story of the D-Day landings while respecting the nearby cemetery and memorial.

The 27,000-square-foot visitor center is sited to the east of the cemetery and oriented on a north-south axis so as to not compete with the cemetery's monumental east-west axis. The building's long, low design defers to the cemetery's memorial structure, fits gently into the surrounding wooded landscape, and responds to the region's vernacular architecture.

The building's concrete and gray granite walls form an extension of the cemetery's periphery, and evoke the irregular stone-and-mortar walls found through the region. The massive wall on the building's west side responds to the wall that encloses the cemetery's memorial and its Garden of the Missing.

On the building's east side, stone walls give way to expanses of glass that frame views of the woods and the ocean. The building's connection to the sea is reinforced by a reflecting pool with an invisible "infinity" edge on the far end that blurs the distinction between the pool and the ocean. White granite floor panels surrounding the building are sprinkled with garnet pieces to subtly evoke the idea of blood spilled on the ground.

The main interior spaces of the building are located below grade so as to not overpower the landscape. Concrete walls and ceiling beams, steel mesh suspended below the beams, and oak floors create unadorned settings for exhibits that tell the story of the D-Day landings.

Toward the end of the building, a tunnel takes visitors into an oval-shaped, mostly-white gallery devoted to the sacrifice of those involved in the campaign. The gallery's oval shape recalls the cemetery's curving memorial structure. The peaceful nature of the gallery is reinforced by sound-dampening white plaster walls and ceilings, and by white limestone flooring that evokes the white headstones in the cemetery. At the center of the gallery is a meditation chamber whose materials—glass, Corten steel, and pebble flooring—symbolize lives lost and those left behind to grieve. The chamber's walls rise up through the ceiling to a transparent skylight. Visitors exit the gallery on a path that takes them up a gentle slope to face the sea once again. The path is nestled between limestone walls, precursors of the stone cladding in the cemetery just beyond.

In selecting the project for an award, the jury praised it as "very subtle and beautifully crafted." The building, they said, exhibits an "exceptionally compelling, remarkable play of light." The Normandy American Visitor Center is a work of transcendent beauty that deeply honors the D-Day landings and respectfully enhances the Normandy American Cemetery and Memorial. The gentle presence of this modern structure next to the Classically-styled cemetery can be seen as a metaphor for twenty-first-century America's determination to remember andhonor those who fell in battle in this area in June of 1944.

Roland Halbe

Bryan Becker

Bryan Becker

2007 Award for Excellence in Historic Resources

Donald W. Reynolds Center for American Art and Portraiture

Washington, DC

Hartman-Cox Architects

Contractor: Hensel Phelps Construction Company

The DC firm of **Hartman-Cox Architects** directed the restoration and renovation of the Donald W. Reynolds Center for American Art and Portraiture, a complex, $283-million project that restored or renovated more than 380,000 square feet of space. The Reynolds Center, which includes the National Portrait Gallery and the Smithsonian American Art Museum, is housed in DC's historic Patent Office Building. The structure, located between 7th, 9th, F, and G Streets, NW, was built between 1836 and 1868 under the direction of various architects, including Robert Mills and Thomas U. Walter. Following a fire in 1877 that seriously damaged the building's north and west wings, the building underwent a major interior construction under the direction of the architectural firm of Adolph Cluss and Paul Schulze. The structure is a National Historic Landmark and is considered to be one of the most important Greek Revival buildings in the country.

The building was restored in the mid-1960s, but by the 1990s had deteriorated badly. The restoration and renovation led by Hartman-Cox was wide-ranging and included, among other things, the replacement of the building's roof, the reopening of skylights, the cleaning and preservation of the building's stone facades, the replacement of more than 550 windows, the restoration of the building's marble floor pavers, the installation of new oak flooring, and the replacement of worn tiles in the building's Great Hall. The project included the creation of new, barrier-free access to exhibition galleries, the installation of ADA (Americans with Disabilities Act) accessible restrooms, the renovation of existing elevators, and the installation of new elevators. Other work included the abatement of hazardous materials and the creation of new assembly spaces to carefully conceal new building systems, including a new electrical system, a telecommunications system, fire alarm and fire-protection systems, and a building security system.

The project also included the addition of a new, 346-seat, multipurpose auditorium located below the building's courtyard, and the creation of two new facilities on the building's third floor – the Luce Foundation Center for American Art and the Lunder Conservation Center. (For a detailed discussion of the Luce and Lunder Centers, see pages 30-34 of the Fall 2007 issue of ArchitectureDC.)

As the firm directing this huge undertaking, Hartman-Cox carried out a wide variety of tasks. Among these were coordinating the talents and expertise of architects, engineers, and designers from more than a dozen firms and preparing documents for four prime construction contracts. The jury praised the restoration and renovation for its "restraint and intelligence." The project, they said accomplished a "magnificent transformation of a major public destination."

2007 Award for Merit in Historic Resources
2007 Catalyst Award

Atlas Performing Arts Center
Washington, DC

CORE architecture + design
Contractor: Tishman Construction Corporation of DC

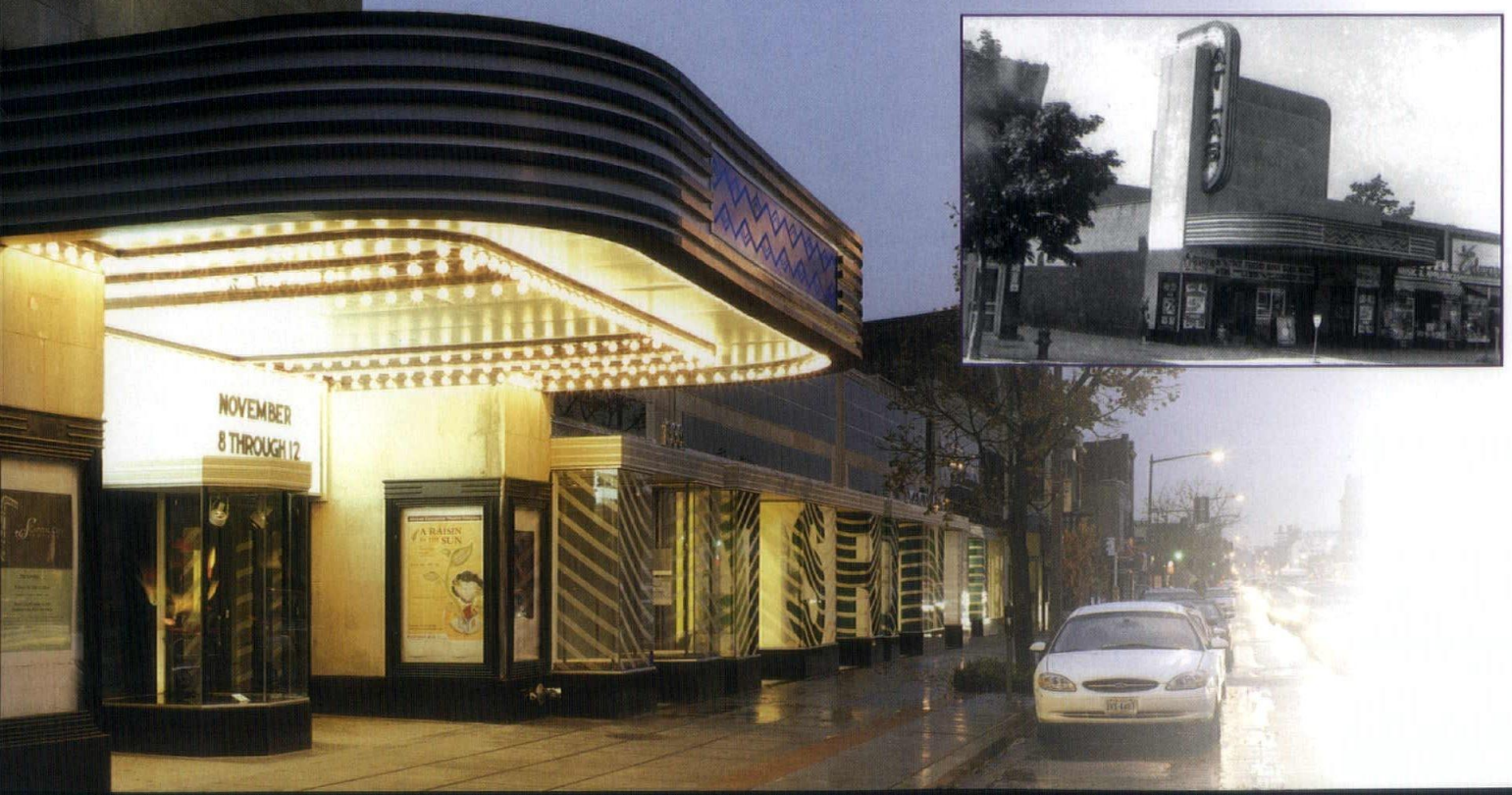
Michael Moran Photography

To realize its vision of transforming the landmark Atlas Theater Cinema at 1333 H Street, NE, into the Atlas Performing Arts Center, the property's owner, the Sprenger Lang Foundation, turned to the DC firm of **CORE architecture + design.** CORE's design for the restoration and adaptive-reuse project seamlessly blends the 1938 theater with four adjacent retail storefronts to create an integrated new space that houses a fixed-seat theater with a capacity of 280, a flexible black box theater that can accommodate up to 250 people, two additional lab theaters, control rooms for computerized lighting and sound equipment, three dance studios, a production shop, and administrative spaces. The completed project is now home to more than 10 independent theatrical, musical, and dance organizations, and is also used as a venue for community gatherings and as a haven for students. In all these ways, the project is acting as a major catalyst for the revival of the H Street, NE, corridor, which is now known as the Atlas Arts District.

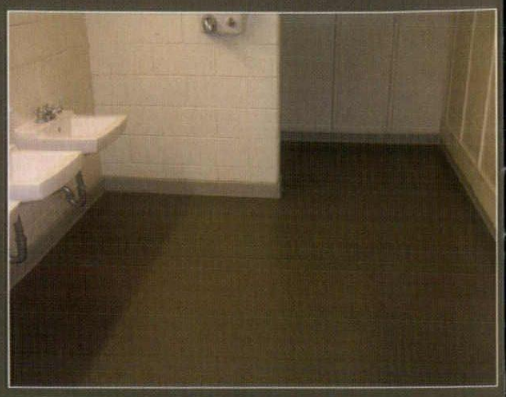
CORE's principal design challenges included fitting all the desired spaces into the available total of 58,000 square feet and working within an extremely tight construction budget of $17 million while meeting historic tax credit requirements. Accommodating the project's various facilities within the available footprint required extensive excavation and underpinning to insert below-grade space and raising the roof of the main theater and black box theater 12 feet above the original building shells.

CORE's design carefully blends original structural elements into new spaces. The facility includes a dramatic entry hall and grand stair, an undulating wall made from MDF (medium-density fiberboard), stainless steel support columns, architectural mesh, and contemporary finishes and lighting that work well with the exposed finishes of the original buildings. A service alley between two of the original structures was closed to create a new promenade hall that connects the facility's main theater spaces. The project's lighting highlights architectural and interior-design elements, including sculptural shadow signage for the two large theaters. The street-level glass store fronts were animated with full-height translucent lettering in vibrant hues that allows natural light into the dance studios behind while concealing interior activity for the privacy of the students.

The Historic Resources jury commended the project for how it joined the original theater to the neighboring commercial spaces, citing in particular the project's integration of the Art Deco theater façade and adjacent glass storefronts. The jury also commended the project's central staircase, which they found especially elegant.



REDEFINING THE COMMERCIAL INDUSTRY STANDARDS IN BOTH PRODUCT SUPERIORITY AND APPLICATION EXCELLENCE.



INTERIOR & EXTERIOR DESIGNER CONCRETE COATING
Infinity Floor

INDUSTRIAL CONCRETE COATING
IN OVER 13 DESIGNER BLENDS

COMMERCIAL INTERIOR & EXTERIOR CONCRETE RESTORATION & COATING SYSTEMS

GRT RESTORATION COMPANY, INC
Residential and Commercial Applications. **Lifetime Warranty.**

4959 New Design Road, Suite 113, Frederick, MD 21703
www.grtrestoration.com

CALL FOR FREE ESTIMATE
1.800.450.7790
VISIT OUR SHOWROOM:
MONDAY-FRIDAY 9-5:30,
SATURDAY & SUNDAY BY APPOINTMENT

CGS
CUSTOM GARAGE SOLUTIONS
A Division of GRT Restoration, Inc.

RESIDENTIAL CUSTOM DESIGNED GARAGE ORGANIZATION, STORAGE & FLOORING

Colors Inspired by History

Reinvented for Today

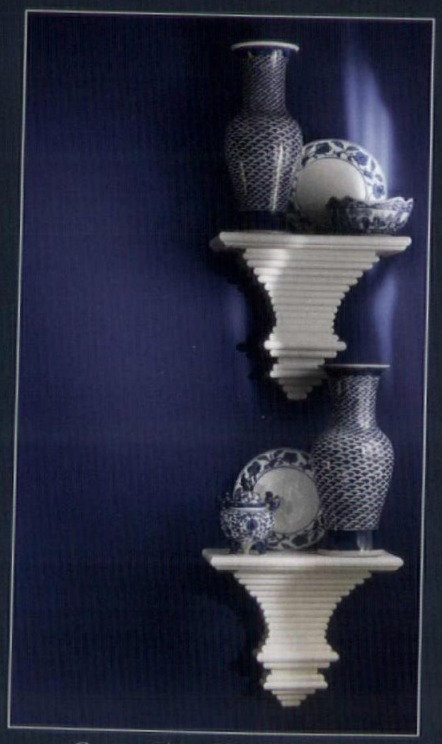
Colors of Historic Charleston

Carolina Lowcountry COLLECTION™

George Washington's MOUNT VERNON ESTATE of COLOURS™

Russell's Gold DCR018 &
Charleston White DCR100

Weathered Red DCL 048 &
Tin Roof DCL046



Canton China Blue DMV022

Available Exclusively at

SHERWIN-WILLIAMS.

sherwin-williams.com

DURON PAINTS & WALLCOVERINGS

duron.com

To view the entire historic collection visit your local Sherwin-Williams or Duron store.

A portion of your purchase from these exclusive color collections, if purchased from Sherwin-Williams and Duron stores, will support the preservation and educational programs of George Washington's Mount Vernon Estate and the Historic Charleston Foundation®.

20590-07

2007 Washington Chapter AIA Awards

Each year, AIA | DC recognizes the outstanding work of its members through its annual awards competition. With award categories of Architecture, Interior Architecture, Historic Resources, Urban Design, and Sustainability, the program demonstrates the value of good design and illustrates the variety of services performed by architects. The competition is open to any registered architect for projects located in Washington, DC and open to AIA | DC Chapter members for projects located anywhere in the world.

In the Architecture, Interior Design, and Historic Resources categories, submissions are reviewed by nine jurors (three for each category) from outside the Washington area. Generally, jurors are leading architects in their field, although some may be educators, historians, critics, or preservationists. Two awards are available in each category: the Award for Excellence and the Award for Merit, the Excellence Award being the higher. There is no set number of awards; the jury determines how many submissions will be recognized in each of these three categories.

The Catalyst Award (urban design) demonstrates how architects help promote good business and contribute to the city's renewal and growth. The jury for the Catalyst Award is composed of four members: three from the Washington business and cultural community and one visiting juror. Again, the number of awards in any given competition is left to the discretion of the jury.

All submitted projects are eligible for a special award for their ability to create a beautiful project that is compatible with sustainable design. The president of AIA | DC determines this special citation in consultation with the chapter's Committee on the Environment. The number of Presidential Citations for Sustainable Design to be awarded is left to the discretion of the president.

Jurors See AIA | DC Awards Competition as a Reflection of the Local Architecture Scene

"Whiplash" is how one juror described his reaction to reviewing the 225 entries in this year's award competition. "Submissions in the Architecture category ranged from tiny residential additions to extremely large, complex institutional projects, with very little in between," he explained. Jurors judging submissions in the Historic Resources category found the same phenomenon. "There was a real contrast between the gigantic and the very small," said one of these jury members. "In fact, of the two submissions we gave the [highest] Excellence awards, one was a $280 million project of 380,000 square feet that we estimated cost about $750 per square foot; the other was a $100,000 cabin of 2,000 square feet where the owner did much of the work that may have cost $50 per square foot."

"We expected to see lots of urban infill downtown DC projects, but there were actually very few," reported one juror. They all wondered if the absence of stellar mid-size projects was simply an anomaly of this year's competition, or if it was a reflection of a larger issue in Washington's architectural scene. Several jurors speculated that because of Washington's building height limitations, it is difficult to achieve superlative design with low, boxy commercial buildings that are usually forced to completely fill their footprint.

In contrast, jurors reviewing Interior Architecture submissions found a remarkable consistency among their projects. "Not avant garde, not super traditional," but "beautiful, well executed work," in the words of one. This group of jurors in particular sought to include in its roster of winners projects of varying scope and budget and were pleased to find plenty to choose from. These jurors also praised AIA | DC for recognizing Interior Architecture as a viable, independent category in the Chapter competition.

Jurors on the Historic Resources panel, however, were skeptical that their field should be treated as a stand-alone category in the competition. "It's a false category," said one. "There are classic preservation projects that are usually done on National Landmark buildings where paint colors are researched and everything is very carefully put back together to restore the original building. We saw very little of that here. Many of these projects were additions, often additions much larger than the original structure, or adaptive reuses. This is a problem throughout the profession. Every project has a conservation component, whether it is conserving a tree, a view, or a landscape....every project takes its cue from its context, so we think this is a false distinction."

2007 JURORS

Our distinguished jurors are recognized leaders in the American architecture community, and we are deeply grateful for their support of the 2007 AIA | DC Chapter awards.

ARCHITECTURE

- Rick Archer, FAIA, LEED, Founding Principal, Overland Partners, San Antonio, Texas
- Dirk W. Danker, AIA, Principal, Nagle, Hartray, Danker, Kagan, McKay, Penney Architects, Ltd., Chicago, Illinois
- Victor F. Trahan, III, FAIA, Trahan Architects, APAC, Baton Rouge, Louisiana

INTERIOR ARCHITECTURE

- Richard Bunn, AIA, Principal Architect and Interior Designer, InSight Design Interiors, Inc., Atlanta, Georgia
- Darlene Fridstein, Director of Interiors, H3 Hardy Collaborative Architecture, LLC, New York City
- Thomas J. McWalters, AIA, Managing Principal, Gary Lee Partners, Chicago, Illinois

HISTORIC RESOURCES

- Tony Andrews, AIA, Senior Associate, OJP | Architect, Inc., Atlanta, Georgia
- Tony Atkin, FAIA, Founding Partner, Atkin Olshin Schade Architects, Philadelphia, Pennsylvania
- Thomas M. Hotaling, AIA, Designer and Principal, Ann Beha Architects, Boston, Massachusetts

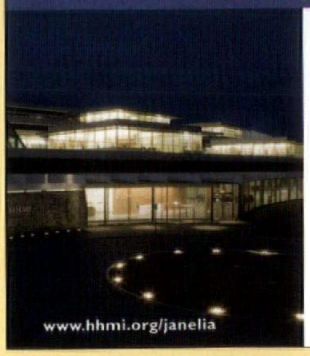
CATALYST

- Larry Frank, AIA, Founding Partner, Bennett Frank McCarthy Architects, Inc., Silver Spring, Maryland
- Diana Horvat, AIA, Principal, Envision Design, PLLC, Washington, DC
- Thomas E. Luebke, AIA, Secretary, US Commission of Fine Arts, Washington, DC
- Hannah McCann, Managing Editor, ARCHITECT Magazine, Washington, DC

PRESIDENTIAL CITATION FOR SUSTAINABLE DESIGN

- Todd Ray, AIA, LEED-AP, President, AIA |DC; Principal, Studio 27, Arlington, Virginia

HOWARD HUGHES MEDICAL INSTITUTE
Discovery & Knowledge. Research & Education.



HHMI's Janelia Farm Research Campus

- Designed by renowned architect Rafael Viñoly
- A world-class biomedical research complex in Ashburn, Virginia
- 689-acre campus
- State-of-the-art laboratory building

HHMI
janelia farm
research campus

HHMI is a philanthropy serving society through biomedical research and science education.

© 2007 The Closet Factory. All rights reserved.

MASTERS OF ORGANIZATION... WITH STYLE

At Closet Factory, we create custom storage solutions that fit your home exactly. Our Designers are masters at making closets, home theaters, offices and garages that feel twice as big. And look twice as good.

WE OFFER
REFERRRAL FEES

closet factory

Complimentary Design
Consultation Available

301.893.1605
888.256.7587

www.closetfactory.com

Jon Miller/Hedrich Blessing Photography

Jon Miller/Hedrich Blessing Photography

More Award-Winning Architecture

By Denise Liebowitz

2007 Award for Excellence in Interior Architecture

WilmerHale
Washington, DC

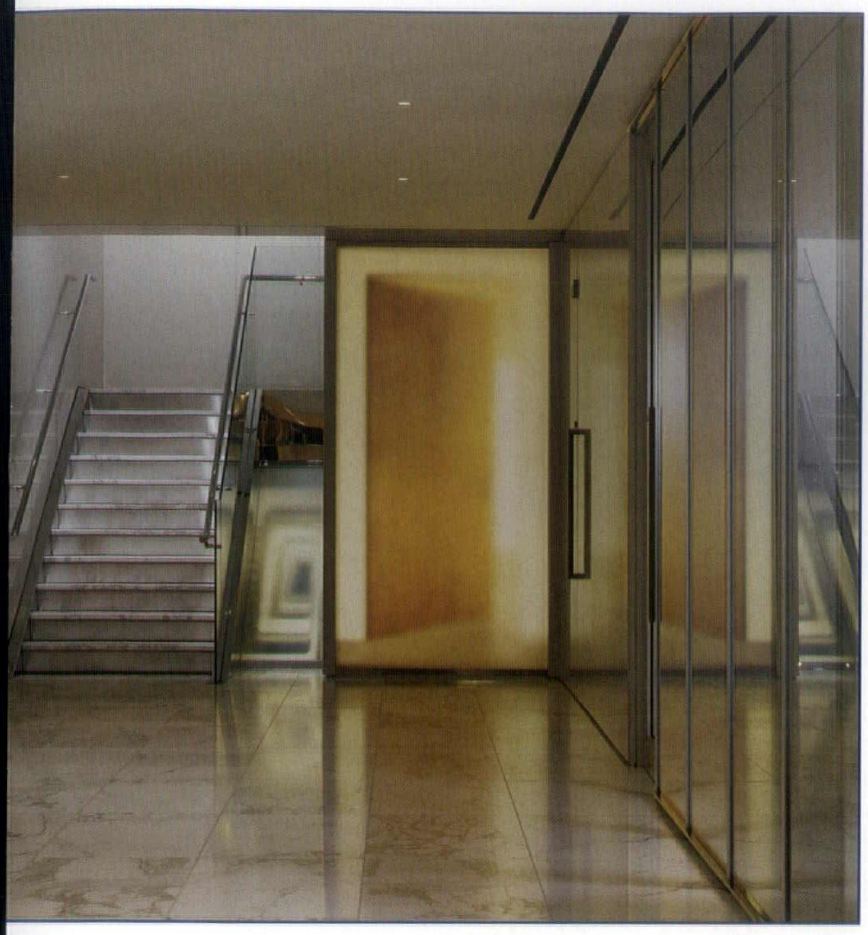
Lehman Smith McLeish

Contractors: Clark Construction Group, LLC, and HITT Contracting

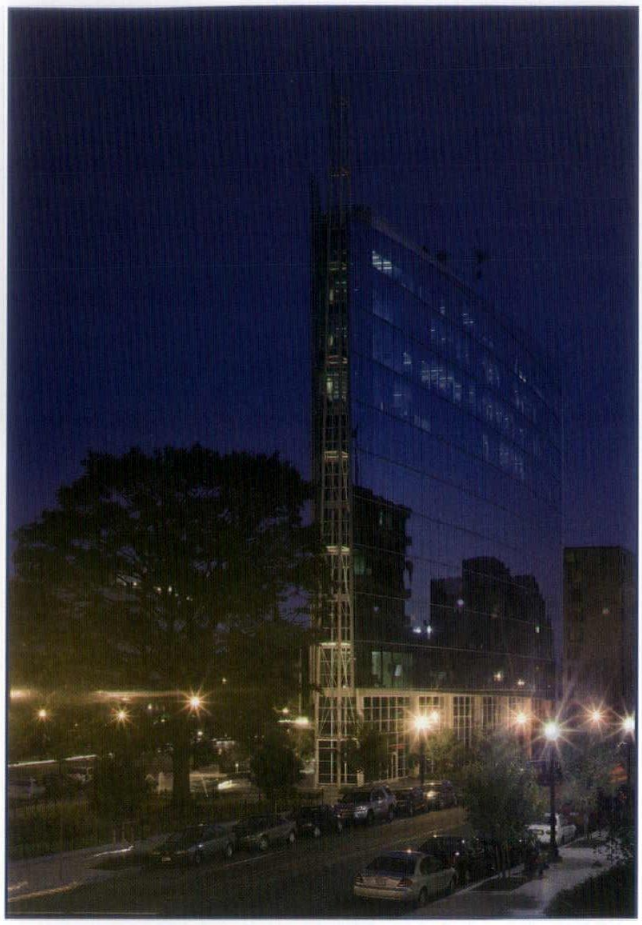
Spanning an entire block on Pennsylvania Avenue a stone's throw from the White House, this headquarters building for a booming law firm is actually composed of two existing buildings connected by a third new, built-to-suit structure. The challenge for the interior architect was to seamlessly unite these three adjacent buildings in a way that allowed the firm to occupy the complex as a unified whole.

A soaring atrium on the west side of the new building is the main entry point for the complex with a reception area at its base. Pedestrian walkways at various levels bridge the 13-story space and connect the western portion of the complex with the rest of the building. At the building seam at the east side the project, architects worked to resolve the differences in floor levels between the old and new buildings to ensure a smooth transition between spaces. A balcony on the third level masks a garage ramp entrance and serves as a central gathering place for firm functions. A commissioned art installation hangs in the atrium's upper floors, further reinforcing the light and transparency of the structure.

Jurors admired the "exemplary spatial integration of the three buildings, the attention to every part of the project from planning to use of color." One juror lauded the "wonderful composition of color, form, and furniture."



Jon Miller/Hedrich Blessing Photography



Robert C. Lautman Photography

2007 Catalyst Award

National Association of Realtors
Washington, DC

Design Architect:
GUND Partnership
Architect of Record:
SMB Architects, PC
Construction Manager: CarrAmerica Development Inc.

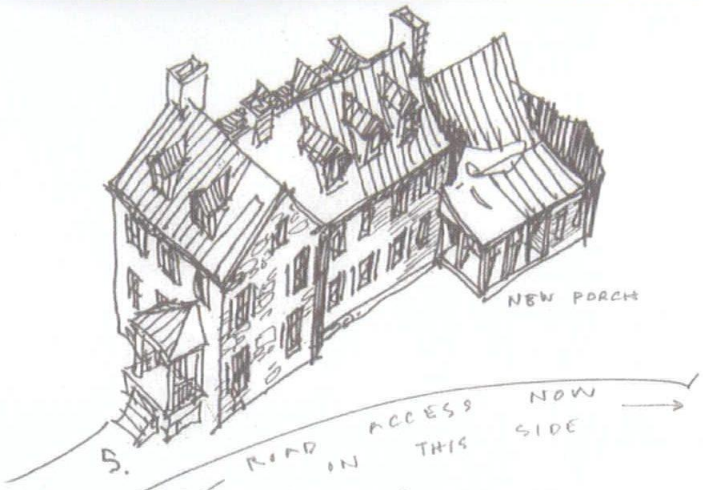
Many developers had walked away from this narrow, wedged-shaped parcel with strict zoning requirements that greatly hindered development of a viable commercial floor plate. Although the tip of the site was a designated National Park Service green space, it had been seriously neglected. Plus, the previous occupant of the property, a gas station, had left serious contamination in its wake. But the triangle of land was a feature of the historic L'Enfant Plan, the US Capitol was only three blocks away, and the client saw in the site a remarkable opportunity to build community and create a signature address.

In an innovative interpretation of zoning allowances, the architect treated the entire façade as a dramatic projecting bay, thus making commercial development feasible. The building's site-conforming footprint—60 feet wide on the south tapering to 10 feet wide on the north—accentuates its 130-foot height. Light and reflective exterior materials were used as a counterpoint to the heavy masonry of neighboring buildings. The brownfield has been remediated and the neglected public park and plaza have been restored and feature comfortable seating, two first-floor restaurants, and a calming water feature.

With its pivotal location and strategic mission, the new headquarters was a perfect case study for innovative financing strategies. Among the building's sustainable features, which earned it the city's first Silver LEED certification for new construction, are efficient use of water and energy. All public areas feature green materials, Energy-Star appliances, and regionally available materials, proving that a commercial city office building can be both economically viable and environmentally sustainable.

The dramatic building, restored park, and carefully reknit street fabric serve as a focal point in the neighborhood, which is now enjoying an additional wave of revitalization. The jury lauded the building's "distinctive shape that puts a visual anchor in a bland neighborhood."

Andrew Lewis, AIA



2007 Award for Merit in Architecture

Vandalia
Shepherdstown, WV

Neumann Lewis Buchanan Architects

Contractor: Michael F. Taylor, Inc.

This brand new house made to look old, comes with its own storyboard, detailing its imagined past and evolution over the past two centuries. Set on rolling farmland in West Virginia overlooking the Potomac River, C&O Canal towpath, and Antietam battlefield, the house was designed to give the appearance of having grown old over time. The architect prepared a timeline recounting the building's fictional development from an early log structure with later additions of stone front, a two-story frame wing, and kitchen and porch expansions. Jurors praised the approach, saying they appreciated "the mythology built around the house" and "the execution of every last detail with care and craft."

The clients wanted a design that paid homage to the rich history of local architecture, but gave them a flowing arrangement of rooms with ample space for their growing family. The plan is a "modern" interpretation of a shotgun plan with emphasis on connections between spaces and dramatic views through rooms and to the nearby river. The house was situated to catch breezes off the river and provide a grand vista to the nearby, historic "Cliff House." The adjacent garage and guest house provide overflow space for visitors and add to the "ensemble" effect of local farms.

2007 Award for Merit in Interior Architecture

COMET ping pong
Washington, DC

CORE architecture + design

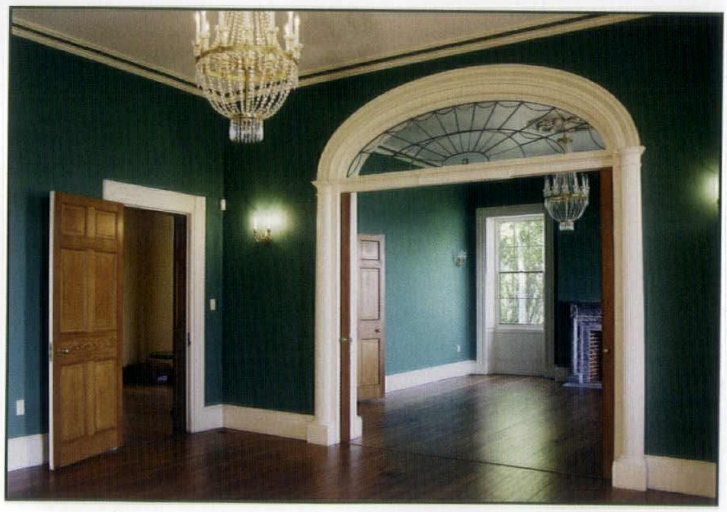
Contractors: James Alefantis and Triad Construction

"Who would do this without being utterly confident?" wondered the jury. A 30-year-old Asian restaurant with silk wallpaper and dropped ceilings was stripped down to reveal the backdrop for this contemporary bar/pizzeria. Achieved with an extremely tight budget, the design is the result of urban archeology, artistic inspiration, and play.

Decayed layers of colorful plaster on the walls, raw polished concrete floors, and the graceful structure of 16-inch timber beams and skylights comprise the restaurant's framework. The storefront space offers a vast open rectangular box with 18-foot ceilings, permitting an open floor plan for the bar and dining area and an overhead steel grid from which to hang lighting fixtures. Custom steel light fixtures create futuristic illumination above the eponymous ping-pong dining tables. At the rear of the restaurant, the kitchen is largely concealed by a graceful aluminum grid. Beyond the kitchen, a large white organic plaster dome encloses the pizza oven and protrudes through the aluminum grid to serve as an anchoring sculptural element.

A small budget and creative recycling led to using large timber beams salvaged during demolition in the restroom vestibule and doors. The restrooms themselves are custom-painted with whimsical wall murals of an idyllic Old-World countryside dotted with numerous games of ping pong. "Eloquent subtraction and clever interventions for a raw, gritty, urban space," concluded the jury.

Michael Moran Photography



Ward Bucher, AIA

2007 Award for Merit in Historic Resources

Bowieville Mansion
Upper Marlboro, MD

Bucher/Borges Group PLLC

Contractor: Roy Kirby & Sons, Inc

Seemingly only moments before its total collapse, this Late Federal Style 1820s mansion set on a 954-acre farm in the Maryland countryside got a new lease on life. Although abandoned for more than 30 years, the design team found that most of the mansion's major elements were salvageable and that the building was eligible for listing in the National Register of Historic Places.

beautiful. harmonious. livable.

WENTWORTH

FINE HOME REMODELING
ARCHITECTURE
INTERIORS
CONSTRUCTION

240.395.0705 www.wentworthstudio.com

ROOFING & HISTORIC RESTORATION SPECIALISTS

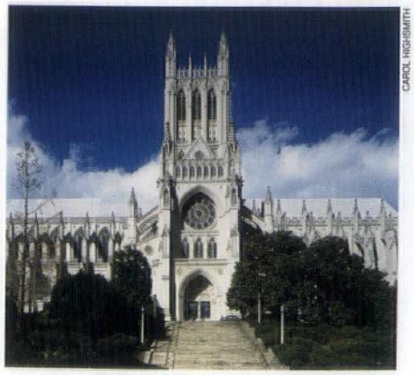
Is Your Roof History?

Whether it's the Washington National Cathedral in Washington, DC, or The Maryland State House in Annapolis, **Wagner Roofing** has nearly a century-long history of quality service.

Our expertise includes:

- Copper Roofs
- Slate & Tile Roofs
- Ornamental Metal
- Rubber

Between Washington and the Weather
Since 1914



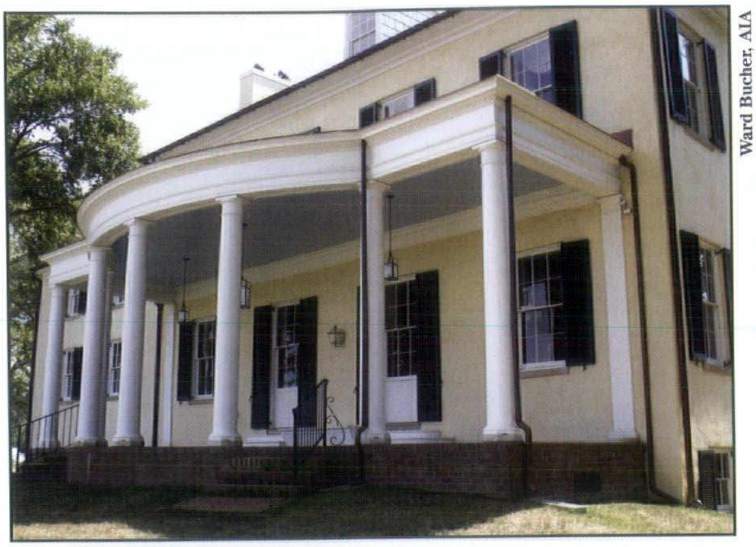
CAROL HIGHSMITH

Washington National Cathedral • Restoration 2003–2004

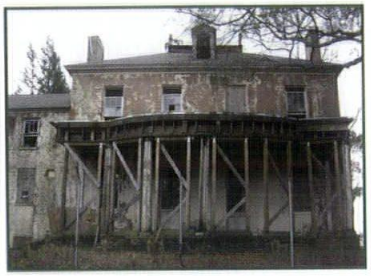
(301) 927-9030
(301) 927-3505 *fax*
wagnerroofing.com

WAGNER ROOFING

RESIDENTIAL & COMMERCIAL



Ward Bucher, AIA



Major structural restoration was required for the unusual one-story, asymmetrical wood trusses that support the top floor of the mansion and its roof. Also restored were a severely decayed widow's walk, rotting porch columns, and broken and missing windows. More recent layers of exterior stucco were carefully removed to reveal the original. The interior floor plan was restored to the fullest extent possible by removing later partitions from the major rooms, and the 1940s radiator steam heat was replaced with a new high-velocity heating and cooling system. Painstaking paint analysis revealed the home's original colors and a leaded glass fanlight between the parlors was restored to its former glory.

Jurors found this project to be the most "preservation oriented" of all those they reviewed and that preservation principles were consistently applied to the interior and exterior. They liked that the preservation needs were so well evaluated and the finished work so perfectly detailed.

2007 Award for Merit in Architecture

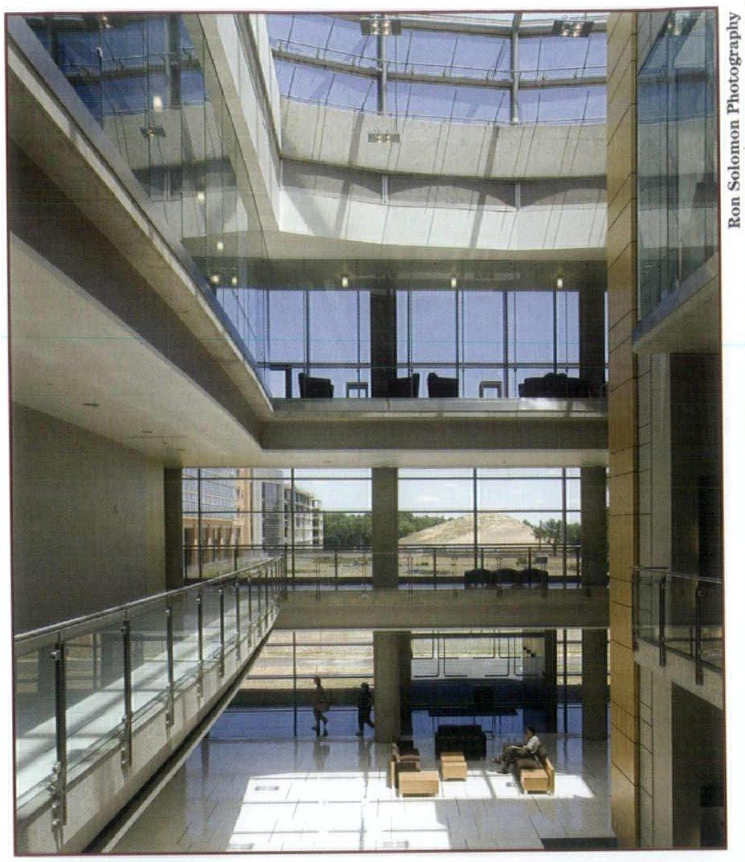
Food and Drug Administration Central Shared Use Building

White Oak, MD

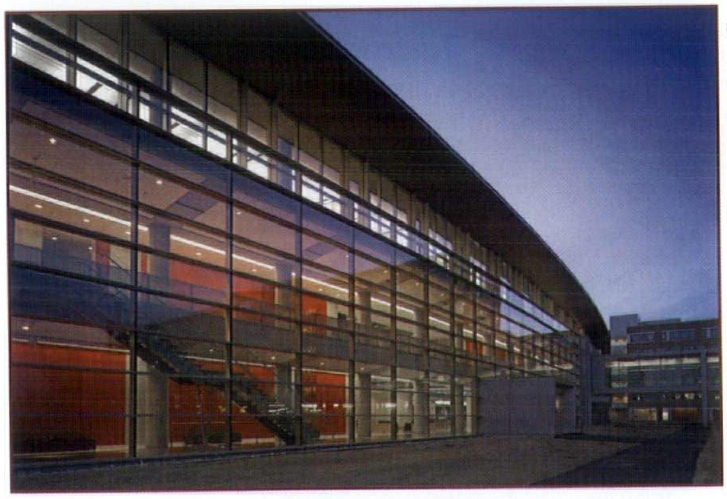
KlingStubbins in association with RTKL

Contractor: Centex Construction

The Food and Drug Administration has embarked on an ambitious program to consolidate its many programs into three million square feet of new facilities on a 170-acre site in Maryland. The Central Shared Use Building is the symbolic heart of the FDA campus and houses employee amenities such as a cafeteria, fitness center, and training facilities. The new building links the campus's historic Building One with the campus commons and signals the transformation of what was formerly a weapons research facility into a twenty-first-century federal headquarters. A main concourse is the focal point of the project and features informal seating areas and an open stairway. A soaring, glassy atrium allows natural light to flood the biosciences library and is the point of arrival to the campus.



Ron Solomon Photography

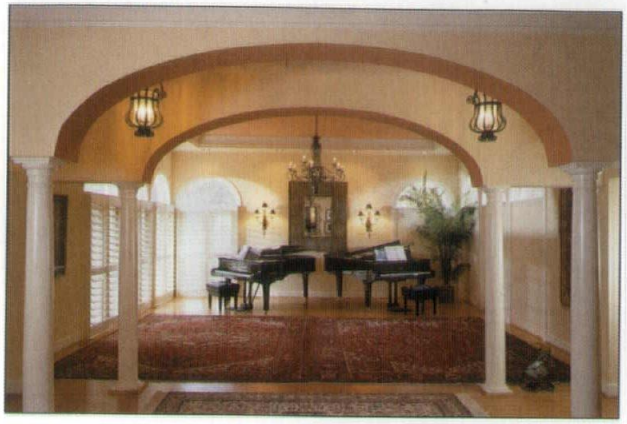


Alan Jamarillo

The building is intended to demonstrate the FDA's commitment to the environment and showcase sustainable design. Its large stretches of glass take advantage of natural sunlight, but they also have sun shading devices and windows that open automatically in coordination with the air conditioning system. A green roof is visible from the surrounding buildings. Waterless and low-flowing plumbing fixtures and high-efficiency lighting are other elements that help the project meet all Silver Level LEED criteria.

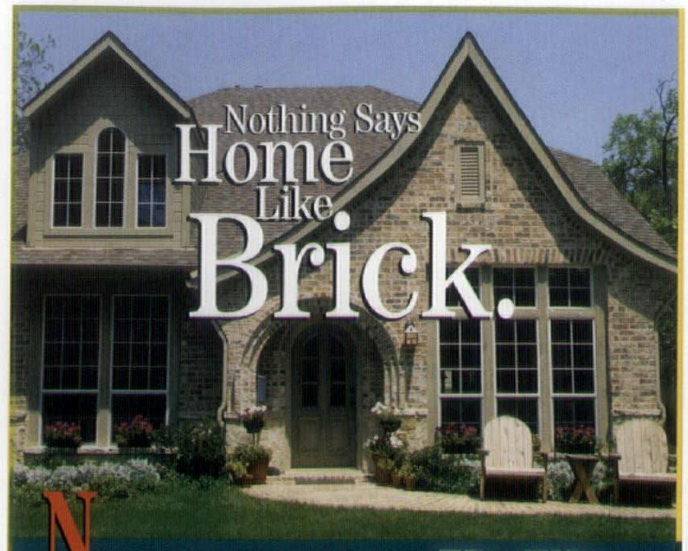
The jury commended this building for "knitting together a very large campus and collecting people along the spine of the concourse as they move back and forth." Overall, jurors felt the project demonstrated "great clarity, consistency, and execution."

GREENWALD CASSELL GENERAL CONTRACTORS



For 20 Years,
the finest in whole house remodeling

1443 Emerson Avenue, Mclean, Virginia 22101
Tel: 703-734-9164
www.greenwaldcassell.com



Nothing quite captures the subtle details of architecture, or the drama and warmth of a custom designed home like brick. Visit our new showroom, or www.pvbrick.com, and see how brick and stone are the foundation for ideas that will keep their good looks for generations to come. Start with PVB.
The only limit...is *your* imagination.

BUILD WITH BRICK

PVB
Potomac Valley Brick
Built On A Foundation Of Service.
301-309-9600
15810 Indianola Drive
Rockville, MD 20855
www.pvbrick.com

Expert Solutions For Design Professionals

Our agency is chosen by leading design professionals for our expertise in providing unsurpassed professional liability solutions customized to meet their needs. We provide unparalleled risk management services through the combined experience of our dedicated team and the Design Professional group of the financially strong XL Insurance companies.

Services available from our knowledgeable staff and the team of experts at the XL Insurance companies include loss prevention and education programs as well as claims handling and dispute resolution services. We can also arrange contract review services.

The benefits of these innovative programs include improved business practices and a reduced cost of loss in the event of a claim or incident.

If you are looking for a dedicated risk management partner with exceptional knowledge and service in managing design professional risks, contact us to learn more about the benefits and resources available from our team.

"XL Insurance" is a registered trademark of XL Capital Ltd. XL Insurance is the global brand used by member insurers of the XL Capital Ltd group of companies.

Coverages issued in the US by XL Specialty Insurance Company, Greenwich Insurance Company, Indian Harbor Insurance Company, and in Canada by XL Insurance Company Limited are subject to underwriting requirements. Certain coverages not available in all jurisdictions.

CBIZ

CBIZ Insurance Services, Inc.
7160 Columbia Gateway Drive
Suite 303
Columbia, MD 21046
Toll Free: 888-553-8500
Fax: 443-285-0855

9302 Lee Highway, Suite 200
Fairfax, VA 22031
Toll Free: 888-388-2249
Fax: 877-266-7956

XL INSURANCE
FUNDAMENTAL STRENGTH – CAPITAL AND PEOPLE

Paul Warchol Photography

Paul Warchol Photography

Julia Heine/McInturff Architects

2007 Award for Excellence in Architecture

Black White Residence
Bethesda, MD

David Jameson Architect
Contractor: MT Puskar Construction

"Total consistency from inside out," is how the jury judged this super-sleek, glassy residence set on white stucco plinth. In this project the main floor of an existing house was totally renovated and a second level, with a significantly smaller footprint, was added on top. To the architect, the resulting four modern glass temples suggest an Acropolis with a dramatic interplay of light and volume. Interior spaces are used as instruments of light, drawing in natural light during the day and glowing in the landscape at night. For him, the project "explores the idea of aperture." The glass volumes of the upper levels and windows incised into the main level plinth are thought of as lenses to the landscape.

To the jury, the structure's "simple voids connecting to nature" and "the stucco walls acting as a canvas for nature" were among the project's defining design achievements.

2007 Award for Merit in Interior Architecture

Glass Bath
Arlington, VA

McInturff Architects
Contractor: MT Puskar Construction

European clients asked the architect to reverse the typical American master bedroom suite layout in their existing house by moving the bedroom into the former bath/dressing area and dedicating the existing larger bedroom space to a combined bath and dressing area. The elegant result is a glass bathing chamber with sinks, tub and shower as a free-standing structure within a larger dressing and closet area. All of the surfaces of the bathing chamber—doors, walls, tub surround, and vanity countertops—are clad in glass to allow light to create a shimmering environment for daily rituals.

One juror summed up the project by saying, "beautifully executed details, handsome and elegant."

Julia Heine/McInturff Architects

The People Who Make Washington a Better Place.

By Mary Fitch

Allan Assarsson, AIA

Mary Oehrlein, FAIA

Todd Ray, AIA

Each year, AIA | DC and the Washington Architectural Foundation give special recognition to a few individuals who have performed exemplary work on behalf the city and the architectural profession.

The John "Wieb" Wiebenson Award for Architecture in the Public Interest is given each year to an architect who makes a difference through work done without fee for the public interest. The award is given in memory of John Wiebenson, an architect who worked tirelessly on behalf of others. The recipient is selected by the Washington Architectural Foundation in consultation with the Wiebenson family and receives a certificate that includes one of Weib's "Archihorse" cartoons – an image of a child saluting a flag that bears the words "Built things will serve us better when the makers hear the users."

The 2007 winner of the Wiebenson Award is **Todd Ray, AIA.** Ray led an volunteer team of architects and planners who worked with the citizens and government of LaPlata, MD, to help restore the city's downtown area after it was badly damaged by a tornado. Ray's work on the project earned a special award from then-Governor of Maryland Parris Glendening. More recently, Ray and his firm, Studio 27 Architecture, were responsible for three of the renovations of DC public school libraries that were carried out under the auspices of the Washington Architectural Foundation, and which were profiled in ARCHITECTUREDC's Fall 2007 issue. Ray's other pro-bono design projects include schoolrooms for Sunrise Academy, a playground for Oyster Adams School, and façade improvements for the Columbia Health Service.

Ray was presented with his certificate by the 2006 Wiebenson Award winner, **Mary Katherine Lanzillotta, AIA.** Ray, said Lanzillotta, is an individual "who leads by example, showing his employees and other young architects why giving back to the community is so important." In his acceptance speech, Ray said " John Wiebenson taught us all to take time out of our schedule to serve others. He lived this, and his passing challenges us all to do the same." He also thanked his firm for giving him the support and opportunity to help make a difference.

The Glenn Brown Award, given jointly by AIA | DC and the Washington Architectural Foundation, honors individuals who have raised public awareness of architecture and its benefits to society. The award is named for architect Glenn Brown, an accomplished designer who was also an author, scholar, presidential advisor, and founder of AIA | DC. The winner of the Glenn Brown Award receives a certificate featuring a detail of the Q Street Bridge, which Brown designed and which symbolizes the link between the architectural profession and the community. Previous winners include Sarah Booth Conroy, Senator Daniel Patrick Moynihan, DC Councilmember Jim Graham, and Washington Post architecture critic Ben Forgey.

The 2008 winners of the Glenn Brown award are **Sabine and Richard Yanul,** the long-time proprietors of the **Franz Bader bookstore.** Described by the Washington Post as "an oasis where they know who you are," the bookstore for decades hosted an informal salon for architects to learn and exchange ideas. The Yanuls have an encyclopedic knowledge of architecture and could find architectural monographs on even the most obscure topics. Many architects regularly spent their Saturday mornings there. In accepting their award, Sabine Yanul thanked local architects for making the store a success. Her appearance was greeted with both applause and sadness, as the bookstore store closed at the end of October, after more than 40 years in business. Franz Bader Books was an institution to many in the architecture profession. As **WAF President Thomas Luebke, AIA** said as he presented Ms. Yanul with the award, "Whatever will we do without you?"

AIA | DC's highest honor is the **Centennial Medal.** The award, established in 1987 to mark the Chapter's centennial, is given to an architect whose contributions benefit the entire Chapter, the community, and the profession. The winner receives both a certificate and a engraved medal.

This year's Centennial Medal winner, **Mary Oehrlein, FAIA,** is only the second woman to receive the award. Oehrlein is the city's—and some would argue the country's—premier preservation architect. The US Capitol, the Washington Monument, the Masonic Lodge, and St. Matthews Cathedral are just a few of the projects on which she has worked over the years. In addition to running her architectural preservation firm, Oehrlein has served on many boards dedicated to the preservation of important architectural resources and its best practices. In presenting the award, Thomas Luebke recalled that within weeks of the 9/11 attack on the Pentagon, Oehrlein was called in to consult on replacing the Indiana limestone of the building's damaged façade. "It is rare," he said, "to find and individual with such a combination of expertise and dedication, and whose contribution to the built environment is so broad." Oehrlein, he said, is "erudite, disciplined, courageous, dedicated and professional; in fact, I think the word 'professional' was invented to describe her." In accepting the award, Oehrlein thanked her clients, her staff, and colleagues for giving her many wonderful opportunities to learn and apply her knowledge.